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The Student of Music is daily finding it more impossible to confine himself within the narrow bounds—wide as these are—of modern composition and performance, and the importance of the historical and ethnological aspect of his subject is ever becoming more apparent.

In the series of descriptive notes which accompany these Plates, although the Editor has not attempted to write a continuous history of instrumentation, an important contribution has been made to this branch of musical science. It cannot, for example, be otherwise than highly suggestive to learn that the Rebec of the Saracens was the near ancestor of the most perfect musical instrument yet imagined, the Cremona Violin. The Concertinas, Harmoniums, and American Organs, so popular in the present day, are directly derived from the antique Chinese Chêng. Burmah touches hands at the same time with ancient Egypt and modern Calabria; and to Italy, as Dante tells us, travelled the Celtic Harp, so peculiar in its design and scheme of stringing, to meet the Eastern Psaltery, which at last became the Spinnet, as the Twin Dulcimer became the Pianoforte. And although it is a far cry from the Scotch to the Syrian Highlands, the Bagpipe scale of the former only repeats a Lute scale of the latter.

There is another not less interesting aspect in which musical instruments, and particularly those of the past, may be considered,—that, namely, of the beauty of form and tastefulness of adornment which still make them, even when their sound is obscured or forgotten, a source of æsthetic delight. The Publishers utilized the exceptional opportunity of the remarkable Loan Collection of Musical Instruments recently exhibited in the Royal Albert Hall, South Kensington, to have the most important specimens drawn for this work under the selection of Mr. A. J. Hipkins, F.S.A. A descriptive introduction, in which the subject of musical instruments has been treated from the points of view already indicated, as well as complete explanations accompanying each plate, have been written by Mr. Hipkins, who was officially connected with the Historic Loan Collection, and whose professional reputation is sufficient to establish the high character of the work.

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LITERATURE

The Reign of Queen Victoria: a Survey of Fifty Years of Progress. Edited by Thomas Humphry Ward. 2 vols. (Smith, Elder & Co.)

WITH so many catchpenny Jubilee books in the market, it is satisfactory to find at least one honest attempt to bring together sound information about the growth of England and of its political, social, scientific, and other institutions during the past half century, and the plan adopted by Mr. Humphry Ward is, perhaps, the best he could have hit upon. It has also been worked out with more care and completeness than might have been expected. Mr. Ward was fortunate in obtaining the co-operation of Sir H. S. Maine, Mr. Courtney, Lord Justice Bowen, Lord Wolsley, Prof. Huxley, Mr. Matthew Arnold, Sir James Caird, Sir Lowthian Bell, Dr. Richard Garnett, and others, and he has brought together twenty-five more or less solid chapters of narrative and description on as many separate subjects, five of which, as well as a smart introduction, he has himself supplied. Nearly all these articles are worth reading. There is necessarily some overlapping of subjects, however, and more than one topic that might with reason be included in so comprehensive a scheme is ignored. The varieties of treatment, moreover, are rather confusing. Some of the papers are chronicles, others are essays; and the only rule given to, or uniformly followed by, the different writers seems to have been to put everything, as befits a Jubilee publication, in as pleasant and favourable a light as possible. They are "fifty years of progress," not fifty years of history, that are here surveyed, and generally only the bright side of the picture is exposed to view.

Speaking first of the editor's own share of the work, we may be allowed to say that he has taken too much upon himself. For more than a fifth, or 262 pages of the 1,214 to which the book extends, he is immediately responsible, though he acknowledges in the preface that he has been "greatly helped" by Mr. E. C. K. Gonner. The introductory essay is all that was wanted, and very properly concludes with the statement that "Liberal and Conservative alike will do well to celebrate the Jubilee of 1887 with

moderation indeed, but with unfailing hope, and with a special impulse of respect and sympathy towards the sovereign who has so worthily fulfilled the high and arduous task imposed upon her in 1837"; and the chapter on "Legislation of the Reign" is a tolerably complete epitome of the measures adopted by Parliament for effecting various reforms, some of which are otherwise described by other writers in the series. Though Mr. Ward or his assistant has made fair use of easily accessible authorities, and the results are readable magazine articles of considerable length, there is not much, or always safe, instruction in the chapters on "Foreign Policy," "Colonial Policy and Progress," and "Locomotion and Transport." In writing about "Art" Mr. Ward is more at home. Opinions may differ as to the accuracy of some of his criticism and praise; but his sketch is interesting and suggestive, and his exposition of the ways in which two such rival influences as the Pre-Raphaelite school and the late Prince Consort's patronage worked together for good is clever.

Sir William Anson treats of "Constitutional Development," and is the only writer who ventures to hint that development may not be synonymous with progress. He looks back with some regret to the early days of the reign, when, though the Reform Bill of 1832 had been passed, the relations of the Crown to Parliament, and of the two Houses to one another, were not as they now are; when there were not "compulsory education, a cheap press, increased ease of communication," to "tend to stimulate political interest, to promote the expression and concentration of political opinion"; and when we were not "a democracy, in which the labouring classes are of course numerically the strongest element." Sir William Anson slips into an error against which Sir Henry Maine had warned him when he speaks of "democracy" as a dominant class, instead of as a form of government, but on the whole he shares the gloomy views put forward in Sir Henry Maine's 'Popular Government':—

"The House of Lords is yearly becoming more and more of an anomaly in a democracy such as ours, and that in spite of occasional manifestations of vigour and in spite of its high debating power. The House of Commons is yearly becoming more and more the mouthpiece of forces outside, a body of delegates rather than of representatives. Institutions are pliable things, and the framework of our constitution may yet adapt itself to the new forces introduced into it. At present these forces would seem to have weakened the structure in every part, but it would be idle, even if it were in place here, to speculate upon the results of a change, of which we can only see the beginnings in our own time."

Sir Henry Maine is by no means lugubrious in his article on "India," one of the longest and perhaps the most valuable in the collection. It is a masterly comparison, from the view-point both of a sound jurist and of a learned student of comparative ethics and social evolution, between the past and present condition of our Indian empire. Sir Henry discerns faults in the past and the present, and dangers in the future; but he sees much to hope for, and his indication of the difficulties in the great Indian problem, and of the policy by which they have been and should

be met, is eminently instructive. He does full justice to the old East India Company and to the complicated and confusing arrangements that have superseded it, and undertaken its arduous task of securing for this vast aggregate of rival nations and diverse creeds as much wise direction from its masters, and as much progress in self-government and in mutual assistance, as are practicable. He points out that our civilizing agencies, by raising the standard of comfort and encouraging the growth of population, are intensifying "a number of grave problems which have been very imperfectly faced of late years by the economists and statesmen of the West"; and he insists that these can only be honestly faced by pursuing a forward, not a retrograde policy. What he most deprecates is "a notion"—which he says is rising on all sides—"that a particular political theory, a benevolent intention, the study of a few Blue-books or volumes of parliamentary debates, a visit of a few months to India, or a series of conversations with English-speaking gentlemen, will serve as an adequate substitute" for "adequate sagacity and knowledge."

There is consolation for those who wish to be consoled in Sir Rowland Blennerhassett's paper on "Ireland," which, recounting the many substantial improvements effected since 1837 in the condition of the people, distinguishes between the agrarian question and the national question, with a view of showing that the latter will lapse when the former has been duly answered. As might be expected, moreover, Lord Wolsley is eloquent and optimistic in writing about "The Army"; and Lord Brassey, who, under the heading of "The Navy," has strung together five short articles by Sir Nathaniel Barnaby and others, does what he can to silence panic-mongers, though admitting that his "slender qualifications for dealing adequately with the subject" have been impaired by the fact of "the writer being at sea, on a voyage to Bombay, the thermometer at a high level, and the coral reefs of the Red Sea demanding the constant attention of the navigator."

Lord Justice Bowen's account of "The Administration of the Law" is really amusing as well as full of information which will be fresh to many readers. Mr. Courtney, if hardly amusing, is lucid and pleasantly instructive in discussing the—to him—familiar subject of "Finance"; while Mr. Giffen's article on "The Growth and Distribution of Wealth," and one by Mr. Mundella and Mr. George Howell on "Industrial Association," are equally encouraging. Sir John Caird, Mr. John Slagg, and Sir Lowthian Bell are less cheerful, but far from alarmist, in their several papers on "Agriculture," "The Cotton Trade Industry," "The Iron Trade and its Allied Industries." Such articles as these, by thoroughly competent writers, may be welcome to many who would not be at the trouble of seeking ampler information elsewhere; but the scope assigned to them and the style in which they are written, as Jubilee congratulations, render them less serviceable than they might be. Even Mr. Matthew Arnold has nothing new to say about "Schools," and says little that he has not said better elsewhere. He makes his essay lead up to his old contention in favour of a Ministry of Education:—

"Throughout the country good elementary schools, taking the child to the age of thirteen; then good secondary schools, taking him to sixteen, with good classical high schools and commercial high schools, taking him on further to eighteen or nineteen; with good technical and special schools, for those who require them, parallel with the secondary and high schools—this is what is to be aimed at. Without system, and concert, and thought, it cannot be attained; and these, again, are impossible without a Ministry of Education as a centre in which to fix responsibility, and an Educational Council to advise the minister and keep him in touch with the tendencies, needs, and school-movement of the time. May the founding of such a system signalize the latter years of her Majesty's reign, as the founding of public elementary instruction has signalized its earlier years!"

Mr. Arnold's long paper is followed by a short one on "The Universities," by Mr. C. A. Fyfe, who has a cheerful record of reforms to present, but rightly urges that the London University should emulate—he does not say how—the example of Oxford and Cambridge, and get rid of the "chilling and forlorn spectacle of a university which offers no training of its own, which gathers to it no glad troops of youth, which is the home of no one learned man, which ceases even to have any concrete existence between the recurring throes of examination."

In an admirable chapter on "Science" Mr. Huxley has wisely abstained from attempting a chronological summary, and has skilfully grouped and described the various aspects of modern research and speculation, so as to bring into prominence the "three great products of our time" in this respect: the working out of the molecular theory as to the constitution of matter, and the doctrines of conservation of energy and evolution. As a popular exposition of intricate hypotheses and complicated demonstrations, this is as good as anything of the sort that Mr. Huxley has yet done. Mr. Brudenell Carter handles a kindred subject which is narrower, though broad enough for his space, in an instructive chapter on "Medicine and Surgery."

Dr. Garnett has undertaken a difficult task in discussing in fifty pages the fifty years of Victorian literature, especially as he has thought it necessary to find room for a good deal of rhetoric and epigram. He is fond of such sentences as "Delight and Utility met, Truth and Imagination kissed each other," and "Practical reform awoke the enthusiasm of genius, and genius put poetry to new use, or made a new path for itself in prose." Enumerating some hundreds of "beloved books and bright names," he has given remarkable evidence of his comprehensive reading and catholic taste, and any one who chooses can construct from his catalogue, without going further afield, at least half a dozen lists of "best hundred books." His general observations on the tendencies and characteristics of Victorian literature also show more than common intelligence. Some of his criticisms in miniature are certainly rather irritating, even though they may be correct. We are told, for instance, that "whatever is most characteristic of the culture and thought of the first Victorian period is impersonated in Lord Tennyson, and the posterity that may wish to learn the

most mature judgment of the most refined circles in his day will find no source of information comparable to his poems"; but that, at the same time, "if the varied and sometimes conflicting tendencies of the time are reflected by the Laureate, its master-passion is incarnated in Robert Browning." Now and then Dr. Garnett is cautious in his criticisms, as when he says that "by a long series of compositions, as repugnant to the taste he found as congenial to the taste he created, Mr. Browning has continued to subject the public to tests generally eliciting a favourable response"; but often he is outspoken, as in the paragraph which sums up the merits and demerits of all the historians, from Bishop Stubbs and Mr. E. A. Freeman, who "might be regarded as the English representative of the professorial class of historian predominant in Germany," down to Mr. Kinglake, in whom, "unfortunately, the most brilliant parts are the least relevant, and the necessary is everywhere encumbered with the superfluous," and Mr. Justin McCarthy, who is oddly referred to as one of three exceptions to the rule of "prolixity" which "is more or less imputable to all historians of modern England." "By no mind save Darwin's," says Dr. Garnett, "has the latter portion of the Queen's reign been so deeply impressed as by George Eliot's, and it is to the credit of the age that it should have consented to receive its choicest amusement from the same source as its best instruction." Charlotte and Emily Brontë are dismissed with the statement that their "intense natures found utterance in impassioned diction and situations of thrilling power"; but of Mr. George Meredith it is happily said, "Nature designed him for a great writer of serious comedy, a compeer of Congreve. He paints and dresses for artificial light; hence the apparent want of nature, which disappears on a fair consideration of his aim. No modern novelist demands so much intellect from his readers, or gives them so much of his own." It will be news to many that "one very gratifying feature" of the Victorian age is "the consolidation of journalism into a profession, largely by the help of the Newspaper Press Fund, and the consequent growth of friendly feeling and *esprit de corps*." But Dr. Garnett has, on the whole, done very creditably an awkward piece of work.

Other articles in this comprehensive collection are a tolerant account of "Religion and the Churches," by Dr. Hatch, and sketches of "The Drama" and "Music," by Mr. William Archer and Mr. Walter Parratt.

Imaginary Portraits. By Walter Pater, M.A. (Macmillan & Co.)

In Mr. Pater's volume of 'Imaginary Portraits' his eclectic philosophy of sensation has once more been turned to account in a fashion intensely personal and attractive. 'Marius the Epicurean' demonstrated the absence in the author of that dramatic instinct which can create and vivify various conceptions of character. The deepest interest of that graceful story arose not from the portrayal of some imagined Marius, but from the picture given of what Mr. Pater thought he himself would have been like had he started life under the same con-

ditions as his Latin double. 'Marius the Epicurean' was, we repeat, a vision of Mr. Pater by himself—a subjective analysis of that which he would have been and felt and thought had he lived in the crisis of the great transition from old things to new—a dream abruptly broken, inconsequent, incomplete, but lovely in its very inefficiency, in its purposeless phases and hasty end. And here, again, in other "imaginary portraits," we have other presentments of Mr. Pater's self, now masquerading delicately in the flowered sacque of Watteau's girl friend (for of Watteau himself there is no image); now greedily gallant in the joy of life as Denys l'Auxerrois—type of that after-living of the classic day into the Middle Age which carried with it an atmosphere of witchery, rousing ultimate suspicion and wrath in the Christian witnesses of its irresistible charm; now enamoured of a high and stainless learning as the comely young Dutch philosopher Sebastian van Storck, and again demanding a combination of the choicest pleasures of taste and fancy and experience in the person of Duke Carl of Rosenmold.

Each of these images of himself which Mr. Pater sees in the mirror of past days trembles, breaks up, disappears abruptly! No gentle fading, no even passing onwards to conclusion and some final accomplishment of fate; as soon as he catches sight of the state of mind which would have been born in him of life in such or such an hour he drops the glass. It is enough! Now the very incompleteness of these portraits, or rather that which would be incompleteness if we had to look on them as portrayals of any others than Mr. Pater himself, adds to the reality of their characterization as pictures of states of his own mind, and increases the interest with which we read in them moods of the inmost soul of one amongst ourselves, and one of no mean order—moods in which are rendered some of the most interesting currents of the thought of the day.

The consciousness of the wider training and further outlook which fall to the lot of us, the heirs of all the ages, if it has bred in the coarser fibres a brutal certainty of judgment and light appraisement of all things not to be measured by the yard of sense, has engendered in minds of a different mould a great hesitancy, due to the very vastness of their inherited possessions—a hesitancy which seems to paralyze the happy putting forth of their powers in an hour which lacks that simplicity of affirmation and denial necessary to work out its issues in matters other than practical. Such as these, therefore, retire on themselves and on the stored riches of the past—these at least they may enjoy; but here, too, the problem of life seems insoluble. So Marius and Sebastian pass away in the hour of their blossoming, and the girl in her journal declares that her friend has sought in life that which is not there, and the golden age returns with Denys only to find the world afraid to take its share in it, and the new gospel of revolution sweeps Duke Carl before it in the hour of his pleasure. Thus in every page the answer to the unspoken question is evaded, and it is because on this point, as on many others, we find in these pages the reflection of one of the most

intellectual phases of the modern mind, that Mr. Pater's 'Imaginary Portraits' should be read by all lovers of psychological problems, and not only by those who value him for the pleasantness and choiceness of his language.

Boswell's Life of Johnson. Including Boswell's 'Journal of a Tour to the Hebrides,' and Johnson's 'Diary of a Journey into North Wales.' Edited by G. Birkbeck Hill, D.C.L. 6 vols. (Oxford, Clarendon Press.)

JOHNSON can certainly not be reckoned among the prophets who are neglected in their own country and in their own house. His memory is nowhere held in greater honour than at his own university; and many of its most distinguished members have been as enthusiastic Johnsonians as Dr. Birkbeck Hill, the editor of the new edition of Boswell's 'Life' published by the Clarendon Press, and the Master of Balliol, to whom it is dedicated. The editor is certainly right in believing that Johnson would have been proud of this new mark of distinction from his old university, with which he always delighted to recall his connexion, and of the superiority of which he loved to boast, occasionally, even, when the large majority of the company present were Cambridge men. It may also be asserted that he would certainly have been gratified that work so well done should have been carried out by a member of his own college. The editor is justified, too, in praising the excellence of the typography and the quality of the paper in these handsome volumes; but when he speaks of "the admirably executed illustrations" it is impossible to agree with him. The etching of Johnson in vol. i., from the noble portrait by Reynolds in the National Gallery, though not wanting in vigour, is a crude performance; and the other illustrations, executed apparently by some system of photogravure, are, with the exception of Boswell's portrait, far from satisfactory.

Of the labours of the editor himself the critic can have little to say but praise. The amount of new information given in the notes, of which by far the greater part are original, is varied and extensive, and ranges over nearly every topic which it is possible to imagine. The patient and intelligent research displayed in these notes shows great industry, and such results could only have been obtained by years of devotion to the subject. The parallel passages supplied from the work itself are sometimes of great interest in showing the different states of Johnson's mind (and sometimes also of his biographer's) under varying circumstances. These parallel passages are further supplemented by extracts from Boswell's letters to Temple, describing the events alluded to in the text; by Johnson's correspondence with Mrs. Thrale; by Mrs. Piozzi's 'Anecdotes'; by the 'Prayers and Meditations'; by Madame D'Arbly's 'Diary'; by Dr. Campbell's 'Diary'; and by the correspondence and writings of other contemporaries of Johnson. Occasionally the editor is able to throw fresh light on incidents mentioned in the 'Life' from documents which had escaped previous attention, such as Mr. Longley's MS.

autobiography, from which an interesting extract is quoted referring to Johnson's visit to Rochester in 1780. Dr. Hill gives also fifteen letters of Johnson hitherto unpublished, and a long extract from his MS. diary. But Boswell's letters of acceptance of the office of secretary for foreign correspondence to the Royal Academy can hardly be considered as a new discovery. They were alluded to in these columns (No. 3041, February 6th, 1886) in our notice of Mr. Henry Morley's edition of Boswell's 'Life.' We hardly think, moreover, that Johnson's Latin prose composition from the Pembroke College MSS. will add much to his fame. Dr. Hill appears to rate Johnson's classical attainments far too highly. In a note referring to the Latin translation of the 'Messiah' he says:—

"The accidental perusal of some Latin verses gained Addison the patronage of Dr. Lancaster, afterwards Provost of Queen's College, by whose recommendation he was elected into Magdalen College as a Demy [a scholar]." Johnson's Works, vii. 420. Johnson's verses gained him nothing but estimation."

The editor has perhaps forgotten that Addison has been ranked as inferior only to Buchanan and Milton among the imitators of the Latin poets. This distinction could hardly be claimed for Johnson. Croker once consulted the Marquis Wellesley about Johnson's Latin verses. Lord Wellesley, as became a distinguished Etonian, felt the solemnity of the question, and bargained for secrecy before giving it as his opinion that they were all bad, but that some were worse than others. Dr. Hill's critical judgment is obviously on this occasion influenced by editorial enthusiasm.

It is quite impossible in the limits of our space to make anything like a detailed examination of the many hundred new notes which Dr. Hill has contributed to this edition. No problem seems too abstruse or too trivial for him to discuss. Curious old books casually alluded to in the text, such as "Profitable Instructions... By the three much admired, Robert, late Earl of Essex, Sir Philip Sidney, and Secretary Davison. London: Printed for Benjamin Fisher at the Sign of the Talbot, without Aldersgate, 1633," or the 'Commentarius de Rebus ad eum Pertinentibus,' 1718, by Huet, Bishop of Avranches, have been searched out and carefully described. The editor is equally at home in questions of genealogy. We learn that the Rev. W. Temple, to whom Boswell was in the habit of writing such free and confidential communications on all the important events of his life, was the grandfather of the present Bishop of London; and that Dr. Warren, who attended both Johnson and Boswell in their last illnesses, was the great-grandfather of Sir Charles Warren, the present Chief Commissioner of Police.

Dr. Johnson's strong dislike to the Scotch has commonly been thought to be a prejudice peculiar to himself, but a long and interesting note shows that the feeling was general at that time. One of Johnson's intimate friends, with whom he often dined, was a Mrs. Gardiner, the wife of a tallow-chandler on Snow Hill. Francis Barber had described this lady to Boswell as "not in the learned way, but a worthy good woman." Dr. Hill has discovered that she was more "in the learned way" than Barber imagined,

as her name appears in the year 1765 among the subscribers to the edition of Swift's works in 17 vols. The name of "the great Twalmley," who invented the new Floodgate iron, and about whom a ridiculous story is told by Boswell, appears, we learn in a note, among the list of bankrupts given in the *Gentleman's Magazine* for 1783. We mention these trifling annotations to show how minute the editor's researches have been.

Dr. Hill attempts, and we think successfully, to show that in the 'Lives of the Poets' Johnson, in parts of his description of the characters of Milton, Pope, Savage, and other authors, was unconsciously describing his own peculiarities. We suspect, however, that this egotism of biographers is not so uncommon as might be imagined.

In a work of this importance it is not the duty of a reviewer to point out slight typographical blunders, such as a page mis-numbered or obvious misprints; but in the volumes before us these appear to be very few and unimportant. It is a pity that Dr. Hill has not given rather fuller information in the notes referring to the obscure authors of the period, and told something more about their works. An important person like Sir Wm. Yonge, too, deserves more biographical notice than a mere statement of the fact that he was a minister in Walpole's cabinet. He was well known among the wits of the day, and is twice mentioned in Pope's poems and more than once in Lady Wortley Montagu's letters. The violent attack on Pulteney published under the name of 'Sedition and Infamy Displayed' was from his pen, though it was generally attributed to Lord Hervey, and is even included among his works in Horace Walpole's 'Royal and Noble Authors.' Pulteney retaliated with 'A Proper Reply to a late Scurrilous Libel,' in which Lord Hervey, the supposed author, was assailed with such bitter personalities that he at once challenged the writer. There is a curious caricature on the subject in the Hawkins Collection at the British Museum, in which Walpole is represented as looking on at the duel with great glee. He would have been equally delighted if either of the combatants had been killed, as Pulteney was by far his ablest opponent in the Commons, and he was jealous of Lord Hervey's influence with the queen. In the note referring to the publication of the *Spectator* no mention is made of the third series, which was continued from January 3rd to August 3rd, 1715; but the ninth volume, in which these last numbers appeared, is no doubt exceedingly scarce. The remarks on Mrs. Manley (iv. 200) are not quite just. Her "memoirs" may be gross, as Dr. Hill says, and they are not always trustworthy, but they are far from worthless; and to say that Swift satirized her in his ballad of 'Corinna' is misleading. The object of the ballad was to throw dust in the eyes of the public, and Mrs. Manley was at that very time acting as his literary assistant. He writes in his journal to Stella, when Mrs. Manley was suffering from illness, "I am heartily sorry for her; she has very generous principles for one of her sort, and a great deal of good sense and invention." In the note on "knotting," an accomplishment which Johnson wished to acquire, we have an amusing story of Bishop Porteus

(not Porteous as misprinted in the note) and Queen Caroline. Her Majesty inquired if she might knot on a Sunday. Porteus, the most Laodicean of all the prelates who have ever sat on the bench, replied, "You may not," leaving it to the queen to decide whether he intended to say "knot" or "not." Dr. Hill should certainly in this note have mentioned the attack made in the *Examiner* on Lady Charlotte Finch for knotting in church on a Sunday, which led to such a fierce controversy between Swift, the supposed author of the paper, and Steele. Some of the notes in which the epigrammatic sayings of Johnson and others are shown to have been anticipated by the wits of an earlier age are interesting. The well-known remark "that being in a ship is being in a jail with a chance of being drowned" appears to have been inspired by a passage in Endymion Porter's 'Consolation to Howell' on his imprisonment in the Fleet, and was originally suggested by the pun. Addison's saying, in allusion to his want of readiness in speech, that he could draw bills for 1,000*l.* though he had not a guinea in his pocket was also not quite original. It had been already used by Burnet in his 'History of his Own Times,' and a similar idea occurs in the *Tatler*. It was afterwards employed by Chesterfield, and in later years by Southey.

There are one or two questions of interest which Dr. Hill has left untouched. The controversy between Macaulay and Croker as to the book which Johnson found in Madame d'Argenson's boudoir is passed over with the remark that it is fully discussed by Mr. Napier. In that gentleman's excellent edition of Boswell's 'Life' there is an appendix which contains a lengthy biography of M. Themiseul de St. Hyacinthe, the author of the work in dispute, but the point at issue between Macaulay and Croker is entirely overlooked. To prove that Macaulay was right it is necessary to show that 'Prince Titi,' the story in the "Bibliothèque des Fées," has been printed in a separate volume, and this Mr. Napier has not attempted to do. Another question of literary interest, the sale of the MS. of 'The Vicar of Wakefield' as described by Boswell, is not even alluded to in the notes.

Dr. Hill remarks, in the preface, that he originally intended to have given in these volumes essays on Johnson, Boswell, and Mrs. Thrale. We sincerely wish that he had carried out his plan, and it is not too late to rectify the omission in subsequent editions; but we hope that before writing about Mrs. Thrale he will reconsider his opinion as to that lady's literary integrity.

It is not the proper occasion here to enter upon a defence of a woman who, to use Johnson's own words, "soothed twenty years of a life radically wretched," and who, from her first acquaintance with him to the time when he banished her from his presence with harsh and unmerited accusations, never failed to treat him with tenderness and respect. Mrs. Thrale may occasionally have been hasty and inaccurate in conversation, and some confusion of ideas is here and there to be found in her 'Anecdotes,' written in a foreign country many years after the events which they describe. But Dr. Hill has no grounds whatever for suggesting that Mrs. Thrale, to gratify a personal spite,

altered or interpolated passages in Johnson's letters in her published volumes of their correspondence. One of the passages which he suspects her of having added bears such unmistakable signs of Johnson's own composition that an editor with a very small part of Dr. Hill's knowledge of the subject should never, for a moment, have had any doubts about its genuineness. His suspicions appear to have been aroused by a remark of the unprincipled Baretti, whose impartiality may be estimated from his violent attack on Mrs. Thrale in the *European Magazine*, and from a disgraceful comedy which he published anonymously under the title of 'The Sentimental Mother.' This infamous libel, which is not alluded to as far as we can discover in any of Dr. Hill's notes, contained the most scurrilous insinuations against the private character of the lady whose hospitality had been extended to Baretti for many years. This is not the only occasion when Dr. Hill is unfortunate in writing about Mrs. Thrale. In Appendix F. of vol. i. considerable space is given to a discussion of Johnson's first acquaintance with the family. The editor appears to be puzzled by the statement in the 'Anecdotes' that the acquaintance was made in 1764, whereas Johnson places the event a year later. The 'Anecdotes' were written twenty years after Johnson's first visit to Streatham, but in the second edition of 'Mrs. Piozzi's Autobiography' Mr. Hayward gives an extract from 'Thraliana,' the journal kept by Mrs. Thrale, in which she writes: "It was on the second Thursday of the month of January, 1765, that I first saw Mr. Johnson in a room." This entry fixes the date of the incident beyond a doubt, and it agrees with the statements of Johnson and Boswell.

We have noticed a few errors into which Dr. Hill appears to have fallen, but we should be glad, if time allowed, to point out the numerous occasions where fresh and valuable information is afforded by his excellent notes. The editor is peculiarly happy in explaining the literary allusions in the text, and these are often illustrated by apposite quotations, which show an intimate acquaintance with every class of literature.

It is pleasant to learn from the preface that Dr. Hill intends "again to labour in the same fields." A 'Selection of the Wit and Wisdom of Dr. Johnson,' such as he states is now in hand, does not, however, much commend itself to our judgment. "Selections" rarely succeed in finding favour with the public, even when they are made by those who are most competent for the task. But he speaks also of an edition of Johnson's letters not included in Boswell's 'Life.' Such a collection, annotated by an accomplished scholar like Dr. Hill, would be a welcome addition to the literature of the subject, and we trust before long to hear that such a work is in preparation.

Lectures and Essays. By Sir Stafford Henry Northcote, First Earl of Iddesleigh. (Blackwood & Sons.)

THE late Sir Stafford Northcote (posterity will know him as Lord Iddesleigh when it knows Horace Walpole as Lord Orford) had a long and not uneventful nor unimportant

career as a statesman, and his life will, no doubt, be duly written, and be read and found interesting; but it may safely be said that no record of his public career will exhibit him in a more honourable or a more interesting part than that which the volume now before us represents him as performing. The lectures contained in it were delivered, with but one or two exceptions, to audiences like the Exeter Literary Society or the Frome Mechanics' Institute; they do not pretend to any great subtlety of reasoning or depth of research; from one end to the other it would be hard to find a "smart" remark or an epigram; there are even certain things in which, had the book appeared anonymously, superior persons would probably have found occasion for much mirth. Nevertheless, for good, healthy, genial common sense, for honesty of thought and clearness of expression, it would be hard to find their betters; and Lady Iddesleigh deserves the thanks of the public for extending to them the pleasure—and profit too, for that matter—which the burgesses of Exeter and the mechanics of Frome derived, it may be hoped, from the original hearing of them.

Some of the lectures—that on 'Nothing,' for example, delivered to the Exeter people, and that on 'Desultory Reading,' to the students of Edinburgh University—belong to a period when Sir Stafford Northcote was one of the three or four most prominent men in the country, and accordingly were duly reported in the newspapers at the time. For the same reason they are, in some respects, less interesting than others which date from a time when the author had reached the full maturity of his powers, but was not yet in a position where it behoved him to speak as one whose every sentence is watched by partisans and more or less—generally less—good-natured gossips. In these the reader comes upon frequent instances of that *mitis sapientia* which characterized Sir Stafford Northcote, and which, it may be feared, was not the element in his character which gave him the most influence over those with whom he, latterly at all events, had most to do. Take the following specimens from a lecture on 'Accuracy,' date 1864. "Do we," he says,

"think it socially or politically desirable to draw a broad line between the education which is to be given to the two classes, the class which desires and appreciates literary culture, and the class which desires and will insist on having scientific culture? Why should we have an Athens party and a Chicago party? Why should not the classical student learn something about Chicago, and the modern student something about Athens?"

Surely, with all respect to Mr. Cobden's memory, this is better than drawing invidious comparisons between the respective utility of the *Times* newspaper and "all the works of Thucydides." The following passage, again, or rather the turn of mind which it reveals, may perhaps serve to account for certain incidents of the speaker's later years:—

"In a full half of our disputes we are fighting not the opinions of our opponents, but our own exaggerated views of those opinions. We make the giants first, and then we kill them. Such misunderstandings are to be deplored when they are the result of imperfect education and imperfect sympathies: they are to be condemned when they are, as is sometimes the case, the

result of wilful exaggeration or careless indifference to truth. Accuracy, and [with] its sister virtues of candour and fairness, is a bad instrument of party warfare."

Throughout these lectures the virtues in question are exemplified. In the earliest of all (for the unsuccessful essay written for a prize at Oxford, and merely a good academical exercise, need not be counted), that on the study of political economy, delivered at the very outset of the author's career, it is remarkable with what fairness he treats both those who hold erroneous views of the science, and those who would altogether deny its existence; and with what candour he recognizes its limitations, yet without giving up one whit his grasp of its principles:

"We must check our theory by our experience; and we must not expect that our true perceptions will be sufficient to overcome the prejudices of the multitude. On the other hand, those to whom it appears that the economist has failed, must not therefore condemn his doctrine as false. They may prove it false by demonstration if they can; but they have no more right to call it false because it has failed in a case which admits of explanation, than we have to deny Sir Isaac Newton's theory of gravitation because we see a feather rising instead of falling on a windy day."

'The Closing of the Exchequer by Charles II. in 1672' is a model of what a lecture on an historical subject to a popular, but fairly intelligent audience ought to be. Without overpowering his hearers with learning, Sir Stafford manages to teach them a good many things, and suggest still more for those who really care about the subject to work out in detail. As an amusing example of a different method the lecture on the 'Archæology of Devon and Cornwall' may be taken. Here the lecturer admits he is out of his own ground; but having been chosen President of the British Archæological Association for the year he has to make a speech, if only, as he says, to show the experts "what is the depth of ignorance they have to penetrate and dispel by coming amongst us." After all, it was perhaps excusable in 1861 for a statesman whose studies had run in another direction to be still undecided as to whether Polwhale was right in connecting Start Point with Astarte and Hartland with Hercules. But when he comes to his general remarks on the functions of such societies as the one he is addressing he is again quite in his element of straightforward common sense. This, coupled with an evident desire to find "good in everything," appears to have been the note of Sir Stafford Northcote's mind all through his life. From the youthful discourse on political economy, already referred to, down to the address on 'Desultory Reading' forty years later, these qualities are continually apparent; nor would it be easy to find another man of our time to whom Tacitus's affectionate estimate of his father-in-law would be more fitly applied. A good man he certainly was; one would like to think him a great man.

One or two trifling slips in the editing of the volume may be pointed out. "Mr. Peel" was not Chancellor of the Exchequer in 1865. "Danmonii" is not the usual form of the name of the early inhabitants of Devonshire. "Roman hermæ" may have been a slip of the author's, but it should have been corrected. Lastly, it is hard to

see why the lectures should not have been arranged in chronological order, or why we should be carried back from 1885 to 1845, then at two jumps to 1864 and 1884, then back to 1865, and so on. It would be well to publish a popular edition of the lectures only. The unsuccessful Oxford essay does not "amount to much"; and the verses at the end, though very good for the purpose for which they were intended, are not likely to be of permanent interest. But the lectures, as has been said, are models of their kind.

The Historical Basis of Modern Europe (1760-1815). By Archibald Weir, M.A. (Son-nenschein & Co.)

It is difficult to estimate the precise value of this book. It is ostensibly a sketch of European history for fifty-five years in politics, industry, science, literature, art, and speculation, comprised in fifteen chapters and six hundred pages. The reader is struck by the vast range of learning possessed by the author, his keen following of very diverse currents of investigation into their latest developments, his insight, his substantial accuracy, and his felicity of expression. At the same time the book produces no very definite effect on the mind of the student. When we have studied the historical basis of modern Europe under Mr. Weir's direction we have learnt a great deal of interesting information, but we are not any the better equipped for understanding the pressing problems of the present day. The book seems to fall between two stools. It is neither a volume of universal history nor is it a philosophical disquisition on some branch of historical evolution. It is not so instructive and suggestive as the corresponding period of Weber's 'Weltgeschichte,' nor is it so stimulating and interesting as Prof. Seeley's 'Expansion of England.' It will form a good basis of study to those who intend to pursue the study further, it will teach little to those who have gone over the same ground themselves, and it will offer little attraction to those whose interest in these speculations is naturally slight.

The first seven chapters, containing more than half the book, are historical. The history of the reformers before the Revolution, of the Revolution itself, of Napoleon, of the rising in Germany, of the Treaty of Vienna and its immediate results, is told shortly, pithily, and fairly accurately, according to the received view of the transactions of those times. Mr. Weir has evidently been steeped in German methods of thought and study, and we have the advantage of finding the course of events described without either English or French partiality. At the same time, to write the history of these years in three hundred pages is an impossible task. It may be done for schoolboys, it may be done at length by annalists, but to penetrate into the spirit of the Napoleonic age is impracticable at the present moment, partly because our passions are too deeply stirred by it, and partly because we do not yet know the facts.

Mr. Weir tells us in his preface that the fourth and fifth chapters follow the "beaten track of the Napoleonic period." Is it worth while for a philosophic historian to do this? We have had in the last year or two three

remarkable utterances about Napoleon. Prof. Seeley, professing to write from unpublished sources, crucifies him as the Anti-christ of politics; no accusation is too mean or paltry to be adopted or suggested—he was not the second son of his father, his name was not Napoléon, he was not born in 1769, he did not make the Code Napoléon or the Concordat; he was not a great general, but only a specialist in warfare; no crime was too petty for him to stoop to, or too gigantic to be conceived and carried out by him. The invasion of Egypt was undertaken for the purpose of stripping France of her best troops, after explosive trains had been carefully laid in all the capitals of Europe, which were certain to produce the outburst which denuded France would be unable to suppress. Mr. Ropes in his Lowell lectures is singularly favourable to Napoleon. Considering him mainly as a strategist, he gives him credit for some definite plan in his political combinations, and regards him as the champion of a new democracy. M. Taine, in the most brilliant and valuable judgment which has hitherto been uttered about that marvellous character, has given us abundant reason why we should at once admire and condemn him. Yet M. Taine's verdict is based on untiring labour in documents which have been accessible to him alone. Only by reading masses of published and unpublished memoirs could he have ventured to say even as much as he has said. And so it is with every character and actor in that momentous struggle. What do we know of Talleyrand, probably second only to Napoleon in an age so fertile of great men? What do we know, above all, of the action of England, who took a line of her own in the conflict which has determined her history for the last seventy years? The records of it are hidden in the Record Office and in country houses. It will be fortunate if the twentieth century knows in its decline what the nineteenth did for it in the vigour of its youth. It is irritating to find a clever man like Mr. Weir following the "beaten track" for a hundred pages with very few references, and those to well-worn books.

The eighth chapter begins the real business of the book in describing the industrial revolution in England; but even here, and in the ninth chapter, which describes the introduction of machinery, there is nothing which is not said equally well and with greater fulness by Mr. Walpole. The next three chapters are extremely interesting. In political economy and in philosophy Mr. Weir is on familiar ground, and we have no doubt that the progress of science is very fairly stated. In the thirteenth chapter Goethe is done full justice to, and the fourteenth contains an interesting sketch of English literature. At the same time the connexion between the different subjects, although, perhaps, vividly present to the author's mind, is not made clear to the reader. The last chapter, which should sum up the conclusion of the whole work, is much too short. It would be interesting to hear at length what Mr. Weir has to say about the idea of nationality; about the applicability of constitutional monarchy to different countries, and the probability of its permanence; of the future of democracy, with which Mr. Weir appears

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to be in sympathy. But, as the author says of nationality, "to elucidate, in fact, the full circumstances and meaning of this historical phenomenon would require a lengthy investigation." And this investigation has not been made.

Mr. Weir states in his preface that the key to the history of our time is to be found in the fact that "it is the striving of men to obtain wealth and material comfort that in this age mainly determines the form and object of their political organization." If this is really the case, which may be regarded as extremely doubtful, no one could have gathered it from the mere reading of the book. The business of a reviewer is to criticize rather than to praise, and we have every wish to treat Mr. Weir with the greatest respect. He has learning, industry, ability, keenness of mind, and breadth of view—every virtue, in fact, which should qualify him to write upon the subjects of which he treats. But the book is badly planned, its scope is too vast for execution within the limits imposed. It may be hoped that on some future occasion Mr. Weir will give us an opportunity of reading six hundred pages of his work on any one of the speculative subjects on which he has now discoursed; but if he writes modern history, let him write it with research, and if he speculates on modern history, let us take the facts for granted.

Final Memorials of Henry Wadsworth Longfellow. Edited by Samuel Longfellow. (Kegan Paul, Trench & Co.)

THIS volume corresponds accurately to its title. It forms a supplement to the 'Life of Longfellow' published last year, and contains a number of miscellaneous items serving to extend and illustrate that. The editor felt that in the 'Life,' through fear of overloading his book, he had told the story of Longfellow's last fifteen years at less length than was their due. Accordingly in the present volume he gives letters and journals pertaining to those fifteen years, along with many earlier letters, some of them only recently obtained. He reasonably remarks that he has made this compilation in the interest of such readers only as considered the previous two volumes insufficient; it is practically admitted that for a very large number of other readers such an addition was not needed. To this view of the matter no valid objection can be raised. The materials of the present volume, though not of primary importance, are generally interesting and agreeable. Their absolute value is enough to make them acceptable in proportion to the estimate which is formed of their hero; and the large public which appraises Longfellow very high will hail with satisfaction this supplement to his biography.

The book contains sixteen chapters of the poet's journals and correspondence from 1829, when he was travelling to Düsseldorf, up to his death in 1882. This is the bulk of the volume, but by no means the whole of it. Two chapters of the reminiscences of friends follow; then "Tributes" in the nature of *oraisons funèbres*; also table-talk, which consists of written jottings—aphorisms, "criticism of life," and the like—some of which may have been actually talked at

table as opportunity offered; and after this fragments of verse. A description of the poet's study at Craigie House ensues, and an account of the Longfellow memorial in Westminster Abbey. Beyond this there is an appendix of seven items, the more substantial ones being the genealogy of the poet, the bibliography of his works, and a brief note as to the prices paid to him. The title of this volume shows that the editor, who is the poet's brother, here relinquishes the biographical task; whatever else is done will have to be performed by some different hand. As we said in reviewing the two volumes of last year, he has, in fact, given us rather more than enough; but he has given it with good feeling, and if lavishly, still not indiscreetly.

Stainless and lovable in his character as in his writings, Longfellow continues to appear with all the greater advantage the more we are told about him. To this extent the present volume may be said to reinforce previous knowledge; it does not modify that, and adds to it in point only of detail and amplitude. On this occasion, therefore, there is little to be said in the way of estimate or of review; we shall best consult the interest of our readers by dipping into the pages for anecdote or extract here and there.

Longfellow was of Yorkshire descent on the side of both his parents. His paternal ancestors were domiciled at Horsforth, and are traced as far back as 1486. The first of the race who went to America, in 1676, was William Longfellow, baptized in 1650.

Among the "Reminiscences" of friends is a passage from the journal of the publisher Mr. Fields, which records the indignation of Longfellow at the attitude assumed by England during the American Civil War, 1863:—

"Longfellow's patriotism flamed. His feeling against England runs more deeply and strongly than he can find words to express. There is no prejudice nor childish partisanship, but it is hatred of the course she has pursued at this critical time."

In his later years the poet suffered much from sleeplessness. There is a noticeable passage in a letter which he addressed in August, 1871, to a friend:—

"After so many sleepless nights—so many years of sleepless nights—I have made a great discovery, and to me of infinite value: I can put myself to sleep by an effort of the will. When I go to bed at night, I will myself to sleep; and the next thing I am conscious of is that it is morning, and the birds are singing."

A letter to the same friend, November, 1874, seems to show that sound sleep still continued then habitual with him; but this was not to last permanently. "Alas, I cannot sleep!" appears in a third letter to the same correspondent, September, 1876.

Longfellow was an enemy of fox-hunting, and of "all pleasures that spring from the pain of dumb animals." He was also, and we think rightly, an enemy to much revision and alteration of poems once completed and published. We find him writing in May, 1876, to Mr. Lowell:—

"I hope you will be sparing of omissions and corrections: as a general rule, I think that poems had better be left as they were written—their imperfections are often only imaginary."

He was, however, a very heedful writer. Mr. F. H. Underwood says:—

"His work was done in morning hours. Doubtless he had his bright and his dull days, but he never gave way to idleness or ennui. When the inspiration came he covered a large space with verse; but he had the power to go back, and to forge anew or retouch before the fire had cooled. His methods were careful to the last degree: poems were kept and considered a long time, line by line, and he sometimes had them set up in type for better scrutiny. They were left so perhaps for months, and when they appeared it was after rigorous criticism had been exhausted."

At times he talked freely and well; but "he was not really a talker—the natural reserve of his nature made it sometimes impossible for him to express himself in ordinary intercourse." He

"was no naturalist; he did not know our birds specifically, and flowers are sometimes found blooming at extraordinary seasons in his poetry."

The details given about the poet's literary incomings are rather disappointingly meagre. They begin with the year 1825, and so on (if we interpret aright the vague term employed) to 1852, the year following the publication of 'The Golden Legend'; there are a few sparse details as to later years also. The earnings in the year of 'The Golden Legend' were 2,500 dollars; in that of 'Evangeline,' 1847, only 1,100. The one rather noticeable price recorded is for 'The Hanging of the Crane,' 3,000, in 1875. The copyrights, it will be understood, remained the author's own property.

Three references to other writers which occur in these pages are worth noting—Burns, Coleridge, and Madame D'Arblay. The poem upon Burns which Longfellow published in 1880 brought him a letter from Scotland, writer unnamed, which gives an anecdote we do not remember seeing before regarding the Scotch poet's deathbed. It was sent to Longfellow for the purpose of convincing him that Burns, as having "had no personal experience of the human soul created anew in Christ Jesus," must necessarily have become a denizen of "the place of eternal woe." "When Burns was on his deathbed in Dumfries," so runs the statement,

"one of the baillies of the town went to his bedside, and endeavoured to get him to express a belief of, and trust in, Christ. Instead of doing so, Burns replied, 'In a hundred years they will be worshipping me.' Of the truth of these facts there is no room for doubt; as the baillie told the foregoing to Miss H—, of Dumfries, who was an elderly lady in my young days, and she told it to me."

Longfellow possessed Coleridge's own copy of the first edition of the 'Sibylline Leaves,' with notes in the author's handwriting. In 'The Ancient Mariner,' after the stanza "The naked hulk alongside came," was printed another stanza:—

A gust of wind sterte up behind,
And whistled through his bones;
Through the holes of his eyes and the hole of his mouth,
Half whistles and half groans.

These ugly verses were very judiciously marked by Coleridge "To be struck out."

Madame D'Arblay is thus mentioned by her physician Sir Henry Holland, in a conversation which he held with Longfellow in 1869:—

"He had known Wordsworth, Byron, Moore, Coleridge, and Campbell, as their medical attendant. He said also that he had attended

Madame D'Arblay in the last years of her life; that she had a great aversion to water, and had not washed for fifteen years."

Lord Tennyson is known to be anything but a copious or effusive correspondent; a letter of his, when it does turn up in print, is therefore all the more attractive. Here is one which he wrote in 1876 to Longfellow, who had addressed him expressing the pleasure with which he had read the drama of 'Harold':—

"Thanks for your generous letter. I have had many congratulatory ones about 'Harold,' but scarce any that I shall prize like yours. 'What old ancestor spoke through you?' I fear none of mine fought for England on the hill of Senlac, for, as far as I know, I am part Dane, part Norman. When are you—or are you ever—coming to England? We are both getting old—I am, I believe, the older of the two; but I hope that we shall come together again before we pass away forever."

Much has been written from time to time about the animosity of Edgar Poe against Longfellow. It is therefore some satisfaction to find in this volume a letter addressed by Poe to Longfellow in 1841, assuring "the author of the 'Hymn to the Night,' of 'The Beleaguered City,' and of 'The Skeleton in Armour,' of the fervent admiration with which his genius has inspired me"; and to learn from Mr. William Winter that Longfellow, taking up a volume of Poe's poems, "particularly commended the stanzas entitled 'For Annie' and 'The Haunted Palace.'" And, indeed, he could not have selected two more consummate examples of Poe's special and fascinating genius.

NOVELS OF THE WEEK.

A Leader of Society. By Mrs. Alexander Fraser. 3 vols. (White & Co.)

The Thorncliffes. By H. M. Urwick. 3 vols. (Sonnenschein & Co.)

The Mammon of Unrighteousness. By Mrs. H. Bennett-Edwards. 3 vols. (Maxwell.)

A Choice of Chance. By William Dobson. 2 vols. (Fisher Unwin.)

Uncle Reuben's Secret. By Kate Wood. (Remington & Co.)

Loves, doves, blood, blushes, raptures, sobs, and sighs, are the staple of Mrs. Fraser's story. There is not much art in it, and very little character. What the heroine has is indifferent, though she has a good deal of generosity; and when "Bayard," a tall "sabreur" with brown eyes, offers to make up their differences and abandon his newly married wife for her, she has the grace to refuse, though she loves him with all the passion which goes for so much in this story. Before her engagement with Bayard, or Gordon Alleyne, she has had something more than a flirtation with a German prince, with whom she performs a ceremony in the moonlight, intended by him to ensure eternal constancy on her part, while it shall leave him free to contract such a marriage as may be pecuniarily convenient. When Heinrich finds her engaged to Alleyne, he takes a shot at her in the dusk, but by mistake slays his own *fiancée*, an unattractive young lady who was to have brought him 300,000*l.* Though she escapes this onslaught, Reine Ferrers has to suffer—or "dree" shall we say?—the full penalty of her erratic relations with mankind. "Bayard" casts her off when he

catches her in systematic lying, though afterwards, as we have seen, he is overpowered by the physical charms which he thought himself strong enough to despise. When she marries an old peer for an establishment she learns to love him well enough to fear shame for his sake, but the inexorable Heinrich and a young *nouveau riche*, who has also had claims upon her, hunt her down from her social position. She dies from an "overdose of chloral," thus appealing from the tribunal of the Lord Chamberlain. "Bayard" has already died from love or complication of feelings, and is very unduly regretted by his tawny-haired young wife. The glowing descriptions of love passages are the best part of the book.

In 'The Thorncliffes,' by Mrs. (?) H. M. Urwick, the reader discovers that not only the Thorncliffes themselves, but most of their acquaintances, "are actuated by a high sense of honour," and absolutely no sense of humour; so that early in their career he wishes that the former quality had been a little tempered with the latter. It may be hoped that the book is "improving"; it is certainly weighty, even for the "young person" for whose recreation it appears to be designed. The high moral intention of the author is unmistakable; but her limited knowledge of real life, her intense strain of "parochiality" (so to speak), her overstrained and morbid ideal of duty, and her untrained and scanty literary faculty, form a rather depressing combination. The vicar (the male Thorncliffe is of the clerical persuasion) and the vicar's family take life "very hard" for no particular reason. Never—even in books—was such a fuss made about a parish as about theirs. Of an exalted temperament, the heroine, Agnes, throws herself into her own and other people's work with really overpowering fervour. She enters cottages and "throws up casements"; she sits up at night to press "cool hands" on the brows of fevered males; by day she constantly overwalks herself, the parish and her own household pressing heavily upon her all the time. The result is that, in spite of her apparent "brightness," she is always, as the author says, "overdone," and is presently done to death. Her hardest trial is the "case" of the young girl who abandons her work in a hat factory to seek for guilty splendour as a barmaid. The event, we are told, "casts a gloom" over the parish—a statement which encourages one to believe that there may possibly have been no need for Agnes's overweening anxiety concerning the town morals. A thin vein of religious controversy is now and then to be observed; also a case of rescue from sudden drowning, sudden even for a novel.

'The Mammon of Unrighteousness' is disagreeable in matter and unequal in style, and there is the trail of the lady novelist all over its grammar and diction. Its three volumes are more than enough, yet must it be confessed that it rather improves as it goes on. There is a good deal of bad feeling displayed, and a good deal of unnecessary vulgarity, exaggeration, and repetition; and there are many exclamatory and feeble utterances, not from the characters only, but from the author as well. Mrs.

Bennett-Edwards has scarce a word to say in favour of any "man of woman born"; even her hero—he of the "ultramarine" eyes, the "love-impelling" form, and the golden moustache—has to depend solely on physical qualities. Estelle, the reckless worldling, the tale of whose opulent laces, huge pillows, and generally extravagant boudoir appliances is so wearisome, develops some degree of nature and consistency as her unpleasant history is unfolded, so that a sort of unsympathetic interest in her career may now and then be felt.

In 'A Choice of Chance' something in the quiet style, the pathetic and humorous touches, perhaps the natural and simple autobiographical form, and the wholesome and pleasant relations between a mother and daughter (who, by the way, are not a mother and daughter, whereby hangs the tale), reminds one a little of 'My Trivial Life and Misfortunes'—a book which had a kind of character of its own. The title is ill chosen, and in spite of the name of William Dobson on the title-page, the book reads more like a lady's work than a man's. A sensational element, by no means of the best quality, pervades a story which, if rather fragmentary and disconnected, is pleasant enough reading. The heroine and narrator excites some interest and liking, and there are a good many characters, amiable if somewhat slight, and altogether clean of hackneyed and conventional touches.

Uncle Reuben's very palpable secret will possibly amuse young children, and though the story has little originality, the purpose is pure enough, and the children a trifle too lifelike. Phil's ill-spelt letter, for instance, though disgracefully characteristic of a schoolboy, is not worth dignifying with print. We cannot much admire Uncle Reuben, who poses as a poor man on his return from Australia, and, like Charles Surface's uncle, puts his niece and nephew-in-law upon trial unawares. He also simulates deafness to induce young people to talk unreservedly before him. He strikes us as a bad old man, but he is generous with his money, which goes to the virtuous relations. The little children, it may be said in justice to the author, will find thrilling stories of turkey-cocks, moo-cows, and the like.

BOOKS FOR THE YOUNG.

The Lively Poll: a Tale of the North Sea. By R. M. Ballantyne. (Nisbet & Co.)

Percy's Revenge. By Clara Mulholland. (Dublin, Gill & Co.)

The Miser of King's Court. By Clara Mulholland. (Burns & Oates.)

Fairy Tales. By Jean Macé. Translated from the French by Caroline Genn. (Sonnenschein & Co.)

Nothing Venture, Nothing Have. By Anne Beale. (Griffith, Farran & Co.)

Burglars in Paradise. By Elizabeth Stuart Phelps. (Chatto & Windus.)

MR. BALLANTYNE'S books are so well known that 'The Lively Poll,' a tale of the sea, needs no recommendation. It will be specially interesting to the supporters of the Mission to Deep-Sea Fishermen.

We are not at all attracted by 'Percy's Revenge.' It purports to be a tale of home life, but it abounds in strange vicissitudes and much agony of mind, while Percy, the childish avenger, deals in mystification after the style of 'The Female Jesuit.'

Miss Clara Mulholland is much more successful in 'The Miser of King's Court.' Here, indeed, family mysteries abound, but they are the weaving of the old and way-worn; the children of the book are fresh and frank. Olive and Topo are fascinating little folk, and their winning ways "put an end to the Miser of King's Court."

Modern fairy tales are somewhat of a lottery; we cannot say that we are great admirers of the volume of 'Fairy Tales' by Jean Macé, translated by Caroline Genn.

Miss Beale's 'Nothing Venture, Nothing Have,' is a stout volume, crowded with personages of indifferent interest. The hero is a penniless Australian lad who makes a fortune and finds a title. His triumph is thus recorded: "Miss Law made a little speech at supper, which ended as follows, and with which we will wind up our book: 'And so you see, my relations, connexions, and friends, that after various vicissitudes, this very ancient family is reviving again. The Lyonses of old squandered their patrimony, and were obliged to leave it for another country. The Lyons of to-day comes from a far-off land to make his fortune by honest industry, finds friends, restores the abode of his forefathers, and sits at this table as Sir Lachlan Lyons, Baronet.' 'Sir Lachlan Lyons, Baronet!' echoed Miss Ann and Miss Harriet, and from dining-room to kitchen resounded the words, 'Three cheers more for Sir Lachlan Lyons, Baronet, and his lady!'"

The half-dreamy, half-humorous, and wholly American style of Miss Phelps is well known, and may be seen at its best in 'Burglars in Paradise.' The story of Corona and the kind horse is very entertaining, but too long for quotation. The horse, which is very old and very kind, but cannot trot, is not purchased.

FRENCH BOOKS.

The pious care of Madame de Witt has collected and issued in two convenient volumes, under the title of *Le Temps Passé* (Paris, Perrin), a considerable number of articles on literary and miscellaneous subjects written by her father in his early days and by his wife Pauline de Meulan. How the pair worked together on the *Publiciste* before their marriage is well known; but probably few people have taken the trouble to turn up the volumes of that journal and to decipher the various initial signatures in order to see what the work was like. It is impossible to say that the recovered matter is of the first interest, but it is certainly not devoid of interest. Sainte-Beuve had or pretended to have a high opinion of the first Madame Guizot's work; but Sainte-Beuve's curious affection for certain kinds of mediocrity is well known, though the explanation of it sometimes given—to wit, that he did not like praising what was not mediocre—is uncritical and unjust. As for Guizot himself, the repute of his miscellaneous work has certainly not increased since his death. Both writers are almost always sensible and correct, sometimes ingenious, occasionally acute. But their style has not a little of the flatness of the Empire (some of the work given here was written fully eighty years ago), and this flatness not unfrequently extends from the style to the thought. Where nothing more than good sense and a real liking for literature is needed they come off very well; for instance, in the articles on a revival of Ducis's 'Macbeth.' But on the whole one feels that it was perhaps rather unkind to disinter this respectable journeywork of two eminently respectable persons from its quiet resting-place. The wise journalist does not want his journeywork treated as literature; though it may, no doubt, sometimes vex him to see his literature treated as journalism.

The friends and enemies of republics have sometimes put different constructions on the liberality frequently shown under that form of government

to national publications. Certainly the three stately quartos which have just issued from the Imprimerie Nationale, Paris, under the title of *Le Comité des Travaux Historiques et Scientifiques*, edited by M. Xavier Charmes and published by MM. Hachette, must have cost a good deal of money, and might perhaps, if they had been issued in England, have been the occasion of an indignant debate or at least an "argumentative question." In that case not the easiest part of the responsible minister's defence would be to give an exact account of the actual contents of the book. The French Comité des Travaux Historiques is in its present state about fifty years old, having been started by Guizot soon after the Revolution of July to inquire into and regulate the study of the documents of French history. But it only took up a much older work, which had been carried on under various names since a date pretty far back in the time of the *ancien régime*, first as a *Bibliothèque des Finances* (in 1759), then as a *Cabinet des Chartes*, in which the famous Congregation of St. Maur had part, then as a *Bibliothèque de Législation, Histoire et Droit Public*. All these institutions date from the time of the Monarchy, and all had to do with the national archives, their own history being recounted in the first of these volumes. Then for fully forty years the archives, though after the first disorders of the Revolution by no means neglected, and indeed largely increased from private and corporate sources, were not made the subject of any intelligent treatment till Guizot's day. The two latter volumes contain the history of what has been done (again under different names) during the last half century. The second gives a vast number of ministerial "arrêtés," circulars, decrees, and so forth, signed by successive officials from Guizot himself in 1833 to M. Goblet the other day. The third, and to the general reader the most interesting, contains a collection of elaborate "instructions," often profusely illustrated, from distinguished men of letters and archaeologists. These instructions bear the names of Mérimée, of Ampère, of Lenormant, of Albert Lenoir, of Chéruel, of Léopold Delisle, as well as of others only less famous, and they fill some five hundred quarto pages, intended to be subjoined to ministerial circulars and sent round to the different provincial, or rather departmental, authorities. These documents are of the nature of very elaborate reports or treatises on their several subjects. There are instructions for travellers in the East on the state or semi-state missions so frequent in France, instructions on Gallo-Roman and Gothic architecture, instructions even on folk-songs and on "economic and social sciences" in general. In short, the book is a kind of *omnium gatherum* of matter, exceedingly hard to classify or describe in any short space, but invaluable to any student of French history and literature as a shelf-book. The wicked may say that some of the papers, as far as origin and obvious purpose go, seem rather like comfortable opportunities for a *savant* in favour at court to earn agreeable "gratification" than like documents called for by any public necessity or even utility; but then public money is often spent on gratifications much less respectable.

Études Littéraires sur le Dix-neuvième Siècle. Par Émile Faguet. (Paris, Lecène & Oudin).—Nothing is more curious in recent French literature than the sudden outcropping of a school of young (in the literary sense) and promising critics. It was but yesterday that the sexagenarian reputation of MM. Taine, Scherer, and Montégut was supported only by the academic paradoxes of M. Ferdinand Brunetière and the fashionable "psychology" of M. Paul Bourget. And now there are half a dozen "improvers" before the public, who, if they do not exactly seem likely to include a second Sainte-Beuve or even a second Montégut, have talent and a certain individuality. M. Émile Faguet is not, we think, a particularly young man, but he has

not hitherto been much known as a critic. His volume of ten studies on Chateaubriand, Lamartine, Vigny, Hugo, Musset, Gautier, Mérimée, Michelet, George Sand, and Balzac is almost sufficient to found a reputation in days like the present. It is not that his criticism is perfect or that it has that many-sidedness which is, perhaps, the best mark of criticism. It is very plain and unadorned in form; it rejects altogether that indulgence in *esprit*, in little flings and kicks up of the heels, which French criticism particularly affects; and it confines itself almost exasperatingly to a straightforward common-sense view of the subjects. But then the common sense is really sensible, and the author's standard is so clearly marked, the "readings" of the comparison of his different authors with it are so legible and definite, that they cannot fail to have a certain value. The defect of most criticism since the disuse of the "exact scale of the Abbé Bossu" is precisely the absence of any such standard. The critic may be diligent in weighing, but you never know whether he is weighing by troy or avoirdupois; he may fill his measure as conscientiously as he can, but it is always uncertain whether it is a Winchester bushel or a Launceston one. No one can bring this accusation against M. Faguet, who, without the excessive stiffness and cut-and-dried ideas of the older academic criticism, has a perfectly clear code of censorship and applies it most judiciously. He often leaves, or seems to leave, something unsaid which should have been said, as where by repeated insistence on Hugo's or Gautier's lack of ideas he appears to be a little ignorant of the damaging effect of the retort, "Yes, but except monomaniacs who goes to either for an idea?" He seems at other times, like all very clear-sighted people, to undervalue somewhat the work which is not quite transparent. For instance, he is singularly unjust to Vigny's 'Dolorida,' which, instead of being, as he calls it, an exercise "dans le faux goût de 1820," is in effect a marvellous anticipation of one phase of the taste, false or not false, of ten or fifteen years later. But on the whole what he says, however much one may sometimes desiderate something which he does not say, is very solid and good. His remarks on Chateaubriand's supposed affectation, on Lamartine's fatal facility, on Hugo's positive hatred and contempt of exact information, on Mérimée's exaggerated and really insincere cynicism, on Michelet's curious combination of the worst possible qualifications for an historian with the best possible qualifications for an introducer to history, are admirable. On the whole, he is better when he is speaking of prose than when he is speaking of poetry, because the criticism of poetry requires a subtler and more dexterous use of the "lead rule," and is less compatible with the attempt to appraise a writer completely in a formula and then to judge his detailed work by that. Yet it would be unjust to describe M. Faguet's whole method by this last phrase, and on the whole he is a critic who is worth reading and pondering.

It is difficult to say much in praise, from the purely literary point of view, of the two handsome volumes in which Messrs. Quantin have published the whole poetical works of the late Comte du Pontavice de Heussey. M. du Pontavice de Heussey—who was born just in time to feel the full force both of the literary revolution of 1825-1840, and of the new ideas in politics and sociology which succeeded and partly overlapped it—was a country gentleman of station and of some fortune in Brittany, who was able to live very much as he pleased. He seems to have devoted a good deal of his leisure to the composition of poetry, or at least verse, both original and translated. To speak of him (he has been so spoken of) as "a great poet" is, to put plain things plainly, absurd. He had evidently studied his Lamartine, his Hugo, even his Musset (though Musset was only his elder by a

year or two), diligently, and he was able, especially in his translations from Æschylus and Byron, to make good use of the study. But in his original work there is, not occasionally, but throughout, failure and flatness. A fair descriptive passage is spoilt by a commonplace or gradus epithet, a noble thought is expressed feebly and without *cachet*. Where he is best is in a kind of versification of Obermann, which he not unfrequently affects, and which is not unpleasing; his mechanism and style were also good. In short, there is in him almost everything that is necessary to a poet, except the power of writing poetry.

In *Une Ambassade au Maroc* (Paris, Calmann Lévy) we have the last book of the late M. Gabriel Charmes, and his best. The descriptive passages are a conscious imitation of Fromentin, but are sadly inferior to the finest of those which are to be found in Fromentin's two books about Algeria. On the other hand, M. Charmes had much to tell us about Morocco from the point of view of the well-known envoy M. Féraud, whom he accompanied. We learn, by the way, that "the Roustan of Morocco," as M. Féraud has been styled, is a member of one of the Mohammedan secret societies. The real object of the mission seems to have been to discover if Morocco could safely be dealt with by France as Tunis has been, a question which was answered in the negative. M. Charmes expresses the greatest horror for the people of Tunis on account of the cowardly manner in which they accepted conquest at the hands of his countrymen, but it is interesting to consider the passage (at p. 46) from the point of view of Madagascar, where the Hova people have bravely resisted French conquest, without, however, gaining the sympathies of the French. The errors of French printers passed by French editors are a standing wonder to us. At p. 227 we find pan-Islamism turned into panslavism, to the total destruction of a page of political reflections.

The same publishers send us *Propos d'Exil*, the new volume by "Pierre Loti." English readers have not hitherto as a rule been able to find in "Pierre Loti's" work those qualities the recognition of which in literary France has been so complete as to make the author's speedy election to the Academy certain, although he is but a commander in the navy on active service. There is hesitation about electing a young officer, but even the slaves of habit admit that had "Loti" been an admiral, or a general, or a bishop he would have been elected for his previous books, and that an exception will be made to all rules in his case. Those in England who have found in "Loti's" work only a certain beauty in sentimental description will, we are convinced, read the introductory chapter to the present book, which is a chapter dedicated to the memory of Mrs. Lee-Childe, with unmixed admiration. The fragments, of which the present volume contains a selection, are uniformly sad, like all the author's work. They are marred by a certain amount of repetition; each time, for example, that natives of India are named they are compared in port to classic gods, and the occurrence of the same epithets some six times in the course of a short chapter is tiresome. The author's ignorance is somewhat startling: he was evidently under the impression when he landed in India that its population was almost entirely either Christian or Moslem. But his style is full of beauty.

In *A Londres: Notes d'un Correspondant Français*, par Philippe Daryl (Paris, Hetzel & Co.), we find some excellent "London letters" by the author of 'La Vie Publique en Angleterre,' who, if we mistake not, is M. Pascal Grousset. Such letters, not even excluding those of M. Louis Blanc, are as a rule more interesting to foreigners than to English readers; but some of those in 'A Londres' are well worth reading, especially one on 'Our Home by the Adriatic,' which is most amusing. The

first letter is on 'Junius,' in which the author appears to support the conclusions of the *Athenæum*. As in M. Charmes's volume, the printers have shown their capacity for blundering: "Charlex" for *Chorley*, "Irwing" for *Ireing*, and so forth. The author makes only one error of his own that we have noticed, which concerns an unimportant matter, at p. 91.

MESSRS. HACHETTE send us a volume under the title of *Portraits de Femmes*, by Arvède Barine, which contains among others the lives of George Eliot, Mrs. Carlyle, and Mary Wollstonecraft Godwin. These are founded upon those which have appeared lately in the "Eminent Women Series" and elsewhere in this country. The volume has not much value.

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Harper's (Rev. F.) Echoes from a Village Church, cr. 8vo. 2/ Newberry's (T.) Notes on the Book of the Revelation, 8vo. 3/

Poetry.

Palgrave's (F. T.) Ode for the 21st of June, 1887, 4to. 2/6

Music.

Victorian Hymns, English Sacred Songs of Fifty Years, 10/6

History and Biography.

Alexander, Prince of Battenberg. Reminiscences of his Reign in Bulgaria, by A. Koch, 8vo. 10/6 cl. Cromwell (T.), Character and Times, Criticism of Ten Years of English Reformation, by A. Galton, cr. 8vo. 7/6 cl. Dictionary of National Biography, edited by L. Stephen, Vol. II, roy. 8vo. 12/6 cl. Hunt's (W.) Then and Now, or Fifty Years of Newspaper Work, cr. 8vo. 10/ cl. Turner's (C. J. R.) History of Vagrants and Vagrancy and Beggars and Begging, 8vo. 21/ cl.

Geography and Travel.

Beyer's Guide to Western Norway, by V. Olsvæg, 12mo. 4/ cl. Penny's (Rev. A.) Ten Years in Melanesia, cr. 8vo. 5/ cl.

Philology.

Ironside's (G.) Rudimenta Analytica: Part I, An Easy, &c., First Latin Course, cr. 8vo. 3/6 cl.

Science.

Arnold's (E. L.) Bird Life in England, cr. 8vo. 6/ cl. Capstaff's (J. B.) Tabulated Weights of Angles, Tees, and Plates in Iron and Steel, 64mo. 2/6 leather. Cooke's (M. C.) British Desmids, a Supplement to British Fresh-Water Algae, 8vo. 52/6 cl. Haddon's (A. C.) Introduction to the Study of Embryology, roy. 8vo. 18/ cl. Haldane's (J. W. C.) Civil and Mechanical Engineering, Popularly and Socially Considered, 8vo. 12/6 cl. Newman's (J.) Notes on Concrete and Works in Concrete, 4/6 Wood's (Rev. J. G.) Birds of the Bible; Domestic Animals of the Bible; Wild Animals of the Bible (from 'Bible Animals'), cr. 8vo. 3/6 each, cl.

General Literature.

Alexander's (A.) Modern Gymnastic Exercises, cr. 8vo. 2/6 cl. Dye's (F.) Hot-Water Supply, cr. 8vo. 3/ cl. Gale's (F.) The Game of Cricket, cr. 8vo. 2/ bds. Haggard's (H. R.) Allan Quatermain, cr. 8vo. 6/ cl. Hester's Venture, by Author of 'The Atelier du Lys,' cheaper edition, cr. 8vo. 2/8 cl. Jerningham's (A. E. H.) Diane de Breteuille, a Love Story, cr. 8vo. 2/6 cl. Kennard's (Mrs. E.) Straight as a Die, a Novel, cr. 8vo. 3/6 cl. Lady Brankmere, by Author of 'Phyllis,' 12mo. 2/ bds. Moss Stories, by "Proteus," 1st Series, cr. 8vo. 2/ bds. Molesworth's (Mrs.) The Palace in the Garden, cr. 8vo. 5/ cl. Moore's (G.) A Mere Accident, cr. 8vo. 3/6 cl. Moore's (G.) A Mummer's Wife, cr. 8vo. 2/ bds. Peard's (F. M.) Madame's Granddaughter, cr. 8vo. 6/ cl. Smith's (A.) Wealth of Nations, 2 vols, cr. 8vo. 3/6 each, cl. (Bohn's Standard Library.)

FOREIGN.

Fine Art.

Bode (W.): Italienische Bildhauer der Renaissance, 10m. 50.

History and Biography.

Correspondance de Marie Louise, 1790-1847, 8m. Fischer (H.): Ludwig Uhland, 3m.

Philology.

Bielbret (K.): Geschichte der Englischen Litteratur, 2 vols. 15m. Blümner (H.): Terminologie der Gewerbe u. Künste bei Griechen u. Römern, Vol. 4, Part 2, 7m. 20. Wollrab (M.): Die Platonhandschriften, 2m. 40.

General Literature.

Baumgart (H.): Handbuch der Poetik, 10m. Fleuriot (Z.): Au Galadoc, 3fr. La Cour de l'Empereur Guillaume, 3fr. 50. Rabasson (H.): Un Homme d'Aujourd'hui, 3fr. 50. Witt (Madame de): Ceux qui nous Aiment, 2fr.

COINCIDENCES.

All Souls' College, Oxford, June 14, 1887.

To write to the *Athenæum* is not without its dangers. It brings you letters from every part of the world, many of them very useful no doubt, but some requiring answers, and how is it possible in these days to answer all letters! However, I ought at all events to have communicated

to you before now the contents of some of the letters on Martin Elginbrod, and I should have done so had I not wished to consult first some books which I cannot get at Oxford. Thus Prof. Reinhold Köhler asked me to read the seventeenth letter in "Briefe von Goethes Mutter an die Herzogin Anna Amalia, herausgegeben von C. A. H. Burckhardt (Schriften der Goethe-Gesellschaft, 1 Band)." I possess the book myself, but have at present no access to my library. I went, therefore, to the Bodleian, but was informed that the resources of that library were too small to allow of the purchase of such a book; it ought to be bought by the Taylor Institution. I went to the Taylor Institution, but there also the book was not. I therefore waited till I should be able to see Prof. Köhler's note on the subject, which is sure to be valuable. Thus it happened that I also kept back for the present Mr. Mac Donald's letter, for which some of your readers are naturally anxious, and which is in every respect most satisfactory. As it has been asked for I shall delay no longer. Mr. Mac Donald wrote to me on the 17th of May from Bordighera:—

"You have a right to know all I can tell you about the seeming coincidence—for seeming only I count it—between the German and English (or Scotch) epitaph you quote. My version of it was told me—written out for me, I think—by Mr. Manby Smith, a man known in his day as a writer of tales. He assured me it was in a churchyard in Aberdeen, but I do not think he spoke from personal knowledge; and my own impression is that probably it is not to be found there. Anyhow it was the germ of the book to which you so kindly refer—my first novel. It seems plain to me that, whether it has been used as an epitaph or not in Scotland, which I much doubt, it is a translation from the German at Dobberan—and for these reasons beyond the close correspondence in expression: the name had to be changed to make it rime with *God* instead of *Gott*, and in changing it the translator chose a name that not only corresponds rhythmically, but is almost in assonance with it:—

Ahlke Pott,
Martin Elginbrode.

The assonance, indeed, although not perfect in regard to the vowels, extends in a measure to the consonants.

"I am greatly obliged to you for bringing the thing to my notice, and rendering what in itself would have been of no consequence, of the greatest interest by your quotations from Michelet and the 'Rig-Veda' as well. They point to the human consciousness of a something altogether deeper than desert in our relation with the heart of the Universe."

This settles one side of the question. But I need not say that similar epitaphs have in the mean time cropped up from several other quarters. I shall mention only one to-day. In Zug, in Switzerland, the following epitaph is said to be found on a carrier's tombstone:—

Hier liegt der Zuger Bot;
Oh, lieber Herre Gott,
Gieb ihm das ewige Leben.
Wärst du der Zuger Bot,
Und ich der Herre Gott,
So wollt ich Dir's auch geben.

I have written to my correspondent asking him to find out whether the epitaph is really to be seen at Zug; but I have had no answer yet.

Another correspondent tells me that in 'Reminiscences,' by Mrs. Cowden Clarke, the same or a very similar epitaph is mentioned as having been recited by Leigh Hunt.

I fear I shall have to encroach on your space once more, as soon as I have paid a visit to the British Museum.

F. MAX MÜLLER.

CHRISTOPHER SMART.

June 18, 1887.

By this time, no doubt, Mr. Sherer, who writes to you to correct two statements of mine respecting Christopher Smart, has observed that each of his corrections is a mare's nest.

In the first place, he thinks that I ought not to have recorded as a discovery the fact that Smart was suspended from his fellowship for being credibly reported to have a wife, because Anderson had said that Smart "relinquished his fellowship on his marriage." But the whole point of the matter is the infinite difference

between openly "relinquishing his fellowship" because he was going to marry, and being accidentally found out by his college in the position of one who had already surreptitiously taken a wife.

In the second place, Mr. Sherer thinks I ought not to call Miss Carnan the half-sister of Newbery because she was the stepdaughter of Newbery. But it all depends on which Newbery we are talking about. Is a man not his sister's brother because he happens to be his father's son?

EDMUND GOSSE.

NOTES FROM CAMBRIDGE.

June 20, 1887.

THIS term's class lists for the various tripos examinations have been of a somewhat sensational description. It is, perhaps, curious that until the present year there has never been a dead-heat for the Senior Wranglership, and it is singular that, on the first occasion of a bracket, no fewer than four names should be included in it. The difficult problem of deciding whether this year there were four Senior Wranglers or none had, perhaps, hardly received a satisfactory solution when we experienced a second and more violent shock by learning that, though the order of merit is no longer the rule in the Classical Tripos, the examiners had this year shown clearly who was Senior Classic, as only one student was placed in the first division of the first class, and that student a lady from Girton. The honours of the Senior Wranglership being divided, it may fairly be said that the most distinguished position gained by any student this year has thus fallen to Miss Ramsay, and this success is a matter for great congratulation to the supporters of the university education of women. It is known that some weeks since a committee was formed in London to promote an application to the University asking that degrees may be given to women, and the recent successes of the students of Newnham and Girton cannot but be a great encouragement and assistance to the promoters of the movement. In addition to the distinction above mentioned, the following honours among others have been this term obtained by women: in Part II. of the Classical Tripos two in the First Class; in the Historical Tripos three in the First Class and three in the Second; in Part I. of the Natural Science Tripos three First, five Second, and one Third Class; in the Medieval and Modern Languages Tripos one in each of the three classes. Opinion is somewhat divided here as to the desirability of applying for actual degrees: some would be content that things should remain as they are, and do not desire that degrees should ever be given to women; others, again, think that too short a time has elapsed since the formal admission of women to the honour examinations for any further step to be taken at present; while others would welcome any movement in the direction of obtaining actual degrees for women. To all it must appear unsatisfactory to be obliged to refuse to a Senior Classic a title which indicates intellectual attainments while this title is freely granted to every Junior Optime and Third Class Poll Man.

The question of the site of the new Geological Museum has for some time occupied considerable attention. The question is between building on the space in Downing Street facing the entrance to the grounds of Downing College and near to the new Chemical Laboratory, and obtaining a site from Downing College on the opposite side of Downing Street. The Senate have this term passed a grace authorizing the opening of negotiations with Downing College with a view to ascertaining on what terms the University could obtain a site. Questions as to the necessity of having the Geological Museum in immediate proximity to other museums and working rooms, and as to the best way of arranging the museum, were introduced, and the comprehension of such questions (perhaps) facilitated by

the issue of a considerable literature in the way of fly-sheets; but many members of the Senate seemed disposed to treat the question as mainly a financial one, and to hold that if it should turn out practicable to acquire a piece of ground for a moderate price, it would be advantageous to the University to seize the opportunity, as future demands may arise for the ground by the Chemical Laboratory.

To-day is probably the first occasion on which a Lord Mayor of London has visited this university for the purpose of having an honorary degree conferred upon him; he was very well received in the Senate House. The other recipients of similar honours were Mr. Justice Windeyer, of New South Wales; Sir W. W. Hunter, late Vice-Chancellor of the University of Calcutta; Sir Donald Smith, of Montreal; Arato Hamao, late Vice-President of the University of Tokio; and Prof. Asa Gray, of Harvard. Cambridge has been full of visitors during the last fortnight, who have been enjoying the beautiful weather and the usual May term amusements.

THE CRAWFORD SALE.

IN continuation of the notice we gave last week of the sale of the Earl of Crawford's library by Messrs. Sotheby, Wilkinson & Hodge we may mention the following rarities: Botta, *Ninive*, 31l. 10s. Breydenbach, *Peregrinatio in Jerusalem*, 59l.; Breydenbach, *Peregrinationes de Jerusalem*, 80l. De Bry, *Emblemata*, 69l. *Cæsar*, second edition, 41l.; *Cæsar*, Henry VIII's copy, 20l. 10s. *Cancionero General*, 26l. *Caoursin*, *Obsidio Rhodie*, 21l. 10s. *Cronicleis of Englonde*, printed at St. Albans in 1483, imperfect, 51l. *Chroniques de Saint Denys*, 100l. *Claude's Liber Veritatis*, 24l. *Clementis V. Constitutiones*, printed in 1471 on vellum, 46l. *Curtis*, *Flora Londinensis*, 73l. *Dante*, col *Commento di Landino*, with nineteen excessively rare engravings from the beautiful designs of Sandro Botticelli, 420l.; *Dante*, *Inferno*, edited by Lord Vernon, 21l. *Dieterlin*, *Architectura*, 31l. *Dilettanti Society's Publications*, 37l. 14s. *Dubois-Maisonneuve*, *Vases Etrusques*, 26l. *Dyalogus Creaturarum*, 25l. *Eusebius de Evangelica Preparatione*, printed in 1470 on vellum by Jenson, 40l. *Fier a Bras*, Roman de Chevalerie, 52l. *Fox's Book of Martyrs*, first edition, imperfect, 88l. *Froissart*, *Chroniques*, 10l.; and Lord Berners's translation, printed by Myddylton and Pinson, 41l. *Glanvil de Proprietatibus Rerum*, the edition said to be printed by Caxton at Cologne, but more probably by Goetz, 90l. *Godefroy de Bouillon*, Roman de Chevalerie, 30l. *Gray's Genera of Birds and Indian Zoology*, 24l. 15s. *Guerin Mesquin*, 36l. *Guy de Warwick*, Roman de Chevalerie, 120l. *Hakluyt's Voyages*, with the suppressed *Cadiz Voyage*, 37l. *Hefner-Altenneck*, *Trachten des Mittelalters*, 20l. 10s. *Holbein*, *Simulacres de la Mort*, first French edition, 41l.; and the 1547 reprint, 25l. *Holinshed's Chronicles*, the Shakespeare edition, 36l. *Holland's Heroologia*, 28l. 10s. *Horatii Opera*, first Aldine edition, 30l. 10s. *Houghton Gallery*, 23l. *Japan*, *Cartas de Japão*, 20l. *Lambert's Genus Pinus*, 24l. 10s. *Lancelot du Lac*, 70l. *La Sale*, *Petit Jehan de Saintre*, 44l. 10s. *Lascaris*, *Grammatica Græca*, first edition, 113l. *Liturgia Græca*, printed in 1497 by Aldus, 60l. *Heures à l'usage de Rome*, with autographs of Mary Queen of Scots, L. Cardinal de Lorraine, Catherine de Medicis, and Francis II., 225l. *Kirchen Ordnung für Brandenburg und Nürnberg*, the original Catechism from which Archbishop Cranmer's was translated, 10l. 10s. *Breviarium Illyricum*, the Aldine edition, 50l. *Liturgia Germanica Gelasii de Cilia*, 29l. *Livii Historie*, first edition with a date, 25l.; and the Aldine edition, 13l. *Love-lace's Lucasta*, 25l. *Marco Polo*, *Reisen*, 51l. *Margaret*, *Russie*, 27l. 10s. *Maximilianus de Moluccis Insulis*, first edition, 30l. *Medina*, *Grandeza de España*, 54l. *Meliadus de Leonnoys*, 35l. *Melusine in Deutsch*, 40l. The

amount realized by the seven days' sale is 15,193l. 14s. 6d. Three more days of the sale still remain to be chronicled, on the last of which the famous series of engravings of Turner's *Liber Studiorum* will be dispersed.

Literary Gossip.

THE editing of the new 'Pickwick,' shortly to be published by Messrs. Chapman & Hall, which it is proposed to call "The Victoria Edition," has been entrusted to Mr. C. P. Johnson, the author of 'Hints to Collectors of Dickens's Works.' The book will be in octavo, as was the original edition, but will be issued in two volumes and on hand-made paper of a special shape, so as to give a better lateral margin to the plates. The illustrations are being reproduced in exact facsimile by Messrs. Annam & Swan from the original drawings, and will include several unpublished drawings by R. W. Buss, Hablôt K. Browne (Phiz), and John Leech. It is intended to print from the latest edition revised by the author, and to add all former announcements, prefaces, and notices, so as to make the text as complete as possible. The edition will be limited in number, probably to 2,000 copies, one-half of which will be reserved for the American market.

AMONGST new members recently elected to the National Association of Journalists are Mr. Labouchere, M.P.; Mr. Edward Dicey, C.B.; and Mr. Edward Lloyd. The question of a professional institute of journalists is being actively discussed at the periodical meetings of the London district, and special committees are dealing with the law of libel, the occasional exclusion of reporters from public courts, and other practical questions. The central office has been removed to Temple Chambers, Bouverie Street.

IN Sir John Lubbock's volume on 'The Pleasures of Life,' which will be published next week by Messrs. Macmillan & Co., the chapters have the following titles: "The Duty of Happiness," "The Happiness of Duty," "A Song of Books," "The Choice of Books," "The Blessing of Friends," "The Value of Time," "The Pleasures of Travel," "The Happiness of Home," "Science," and "Education."

THE Huguenot Society will hold a summer conference at Canterbury and Sandwich from the 9th to the 11th of next month. At Canterbury the Guildhall, Cathedral, Chapter library, St. Augustine's College, the Church of Holy Cross, and the old hospital of Eastbridge will be visited, whilst at Sandwich the places selected are St. Bartholomew's Chapel, the Town Hall, and the churches of St. Clement and St. Peter. At both places the corporate records contain numerous entries relating to the French and Walloon refugees.

THE first portion of the late Mr. James T. Gibson Craig's library, which is to be sold during next week and the week after, is rich in fine bindings, and in eighteenth century French works, illustrated by Eisen, Gravelot, and Moreau le Jeune. Mr. Gibson Craig was fortunate enough to commence the formation of his library in the golden age when it was possible to obtain rarities at something like reasonable prices. He was in Paris soon after Waterloo, and acquired many treasures from the libraries

which had been dispersed during the Revolution and the wars of the Empire; and from that time till his death in 1886 he never lost interest in his favourite pursuit. In the portion now offered for sale are several volumes of historical interest, among which may be mentioned one from the collection of Mary Stuart's second husband, the Earl of Bothwell, with his arms on the sides; a choice specimen of the binding of Clovis Eve, in citron morocco, with the sides covered with gold tooling of daisies and other emblematic designs, formerly belonging to Marguerite de Valois; a specimen of Le Gascon's binding from the collection of La Reine Margot, the first wife of Henry IV.; many examples of the skill of Padeloup and of Derome; volumes from the libraries of several of the Popes; others from the collection of Madame de Pompadour, some of which have her autograph on the title-page; and numerous volumes from the libraries of Colbert, of De Thou, of Count Hoym, and of most of the well-known French bibliophiles. Among the English books is a fine copy of the first edition of Walton's 'Angler,' mentioned, we believe, in Dibdin's 'Northern Tour,' though it is not quite so large as when it first came into Mr. Gibson Craig's possession. He unfortunately entrusted it to an unskilful bookbinder, but it is still in a very desirable state. We miss some fine specimens of binding, and a few rare English books, which we remember to have seen formerly in Mr. Gibson Craig's house at Edinburgh; but they are, perhaps, in the second portion of the library, which is to be dispersed later in the year.

SOME points of historico-legal interest arose on a trial which recently occupied the Irish Court of Exchequer during five days, in relation to the claim of the Corporation of Dublin to levy dues on ships discharging at the port. Among the documents produced at the trial were original charters to Dublin from Henry II. in 1171, from Prince John in 1192, and from Elizabeth in 1582. The last-named charter, with much elegant ornamentation, contains a portrait of the queen and a full-length figure of an Irish gallowglass, which has been reproduced in the 'Facsimiles of the National Manuscripts of Ireland.'

THE first number of a new monthly serial, to be entitled *The Bookbinder*, will be published on July 16th. It is intended to be especially devoted to matters of interest to the book-binding trade, which at present has no recognized organ. It will also, it is presumed, have claims on the attention of book-lovers and librarians.

THE new volume of "The Nations Series" will be 'Hungary: in Ancient, Mediæval, and Modern Times.' Prof. Vámbéry in his preface says it is "the first story of Hungary written in English."

MR. RIDER HAGGARD's new novel 'Alan Quatermain' will be published on July 1st. The London trade have subscribed for 10,000 copies, which is said to be the largest number ever subscribed for a six-shilling novel.

SIX months' experimental trial at Bradford of throwing open the reference library and reading-rooms on Sunday afternoons has attracted so many readers that the opening

will be permanent. The average number of Sunday visitors has exceeded six hundred.

THE Free Library movement in Lambeth is making great progress. Only the first instalment of the halfpenny rate has been collected, and already three persons have offered to defray the expense of building three libraries in different parts of the parish, while the site for a fourth has been presented. In addition Mr. Caine, M.P., on Monday last formally transferred to the Lambeth Free Library Commissioners the library of more than 6,000 volumes recently at Wheatsheaf Hall. Sir Lyon Playfair addressed the meeting on the occasion.

IT has been decided at Southampton by an almost unanimous vote to adopt the Free Libraries Act, whilst at Alnwick the proposal for its adoption has been rejected by a majority of more than 200 votes.

MISS AGNATA FRANCES RAMSAY, who is practically the Senior Classic of the year at Cambridge, is the third daughter of Sir James Ramsay, Bart., of Bamf, in the county of Perth. She is a few months over twenty years of age, having been born on January 28th, 1867. In October, 1880, she entered the St. Andrews School for Girls—now called St. Leonard's, from the ancient site at present occupied by the schoolhouse and grounds. She continued her education there until she entered Girton in 1884, having taken the first place in the entrance examination. She had then been only eighteen months working at Greek, having commenced the study of it (under Miss Case) in January, 1883. It is now about ten years since the foundation of the St. Andrews School for Girls. The head mistress until 1881 was Miss L. Lumsden, an early Girton student. She was immediately succeeded by Miss Dove, another Girtonian, who had assisted Miss Lumsden from the beginning, and has now held the position for about six years.

AN illustrated 'History of Berwick-on-Tweed,' by Mr. John Scott, of the Berwick Corporation Academy, is announced for early publication by Mr. Elliot Stock. The work is said to contain much new information concerning the history of the town, gleaned from registers and records and private papers. Among the papers to which Mr. Scott has had access are those of the late Mr. James Hardy, who made the history of Berwick a life study.

THE July number of the *Law Quarterly Review* will contain articles criticizing the Land Transfer Bill, by Mr. Hugh M. Humphry and Mr. C. H. Sargent; on the case of the Deanery of Exeter, by Mr. Edward A. Freeman; on the working of the Bills of Sale Acts, by Mr. E. Cooper Willis, Q.C.; on the doctrine of Eminent Domain, by Mr. Carman F. Randolph (New Jersey); on the art of legal composition, by Sheriff A. E. J. J. Mackay; on moral mania, by A. Wood-Renton; and on the progress of English law during the Queen's reign, by the editor; also a note on the Schnaebele case by Mr. T. E. Holland.

MR. WILLIAM ANDREWS, of Hull, is preparing for early publication a volume relating to history, biography, legendary lore, old customs, &c., under the title of 'Yorkshire in Olden Times.'

WE regret to hear of the death of Mr. Theodore Walrond, C.B. The son of a Glasgow merchant, he was educated at Rugby under Dr. Arnold, and afterwards at Balliol, where he obtained a First Class in Classics in 1846, and was Senior Mathematical Scholar in 1847. At Oxford he formed a close friendship with A. P. Stanley, whom he subsequently accompanied on his tour in the Holy Land. He was long secretary to the Civil Service Commission, and was made a Commissioner about fifteen years ago. He was the editor of Lord Elgin's letters.

MR. SARGENT's volume, containing the wills recorded in Maine from 1640 to 1760, will be ready for delivery in July. It is published under the sanction and supervision of the Maine Historical Society. The price will be five dollars.

YESTERDAY (Friday) the bicentenary of the birth of Bengel, the author of the well-known 'Gnomon,' was to be celebrated in Württemberg.

THE death is announced of M. Henri d'Ideville, the author of 'Journal d'un Diplomate en Italie,' &c. M. d'Ideville was attached to the French embassy at Turin, and was afterwards sent to Rome, to Dresden, and to Athens. He was subsequently Prefect of Algiers, but was not employed after 1873, and he took to journalism and authorship. His last work, a biography of Rossi, was reviewed in the *Athenæum* of May 28th, p. 703. The decease is also announced of a prolific German novelist, Franz Lubojatzky.

As we have determined in future to print in July our articles on the continental literature of the preceding twelve months, we propose to publish in our number for July 2nd a set of articles on the literary activity of France and the other most important nations of the Continent during the six months that will have elapsed since the issue of our first number for January. Among the countries included will be Belgium, by M. de Laveleye and Prof. P. Fredericq; Denmark, by M. Petersen; France, by M. Sarrazin; Germany, by Hofrath Zimmermann; Holland, by E. van Campen; Hungary, by Prof. Vámbéry; and Spain, by Señor Riaño.

THE chief Parliamentary Papers of the week include the Annual Report under the Alkali Works Act of 1881; a Statement as to the National Debt; an Account of National Debt Reduction; Papers with regard to Emigration to the Colonies; a Memorandum on the Sea Fisheries Act, 1868; the First Annual Report of the Inspector of Sea Fisheries; and reports on the trade of Amsterdam, Bastia (Corsica), Naples, Smyrna, Servia, Philadelphia, and Stockholm, and on Japanese Native Manufactures.

SCIENCE

SCHOOL-BOOKS.

A *Text-Book of Euclid's Elements for the Use of Schools*. Part I., containing Books I. and II. By H. S. Hall, M.A., and F. H. Stevens, M.A. (Macmillan & Co.)—In this first instalment of a complete Euclid for school use the deviations from ordinary text-books in the definitions, axioms, enunciations, and proofs are decided improvements. The definitions, besides being stated with greater distinctness and equal pre-

cision, are in many instances accompanied by explanatory remarks which bring useful light to bear upon them. The few changes in the enunciations and proofs at once shorten and simplify what was before cumbersome and obscure. Throughout the book there is an abundance of explanation, obviating difficulties often felt by beginners and preserving them from errors to which they are liable. Occasionally alternate proofs of propositions are given; but the chief value of the work consists in the extensive and carefully arranged collection of exercises inserted at suitable points in the course, some of which are easy enough for all students, so that none need be discouraged—as is too often the case—from attempting to do them, and others are hard enough to try the mettle of those who are quicker and more advanced. In the first book no symbols or abbreviations are used; but in the second they are sparingly introduced, and it is intended to make use of them in the succeeding books as far as is consistent with logical accuracy. Under the heading "Theorems and Examples on Book I." there is a large amount of valuable supplementary matter which ought not to escape mention.

A Treatise on Geometrical Optics. By R. S. Heath, M.A., D.Sc. (Cambridge, University Press.)—In this work of 356 pages the author has given as complete an account of modern optics, including the labours of Gauss, Listing, Maxwell, Helmholtz, and Abbé, as could be compressed within the limits of a single volume. Gauss's theory of lenses he works out completely by elementary geometrical methods, so as to bring it within the reach of all students; while Gauss's own elegant analytical exposition of this theory is given in a separate chapter. Mr. Heath's book is well arranged and carefully written. It will be found well adapted for students preparing for mathematical honours at the universities, a class of readers for which the work is probably mainly intended, though the author does not say so. For schools it is, on the whole, too difficult, not because of any obscurity in the treatment, for the author writes very clearly, but simply because the reader is expected to bring to the study of the work a more advanced knowledge of pure mathematics than boys of fifteen or sixteen often possess. It is true that much of the work is elementary enough to be easily mastered by any one acquainted with plane trigonometry; but as the author has followed the development of the subject best suited to a more advanced student, these elementary portions are interspersed through the book according to the exigencies of this development. Lest, however, we should convey the impression that Mr. Heath's work is more difficult than it really is, we may say that any schoolboy who has mastered the elements of the differential and integral calculus—and after all there are a good many such nowadays—should experience no difficulty in mastering this work also. The author has divided his subject into thirteen chapters, and at the end of each chapter—one or two excepted—there is a collection of well-chosen examples.

Graphic and Analytic Statics. By Robert Hudson Graham. Second Edition. (Crosby Lockwood & Co.)—That a volume so full of abstruse algebraical formulæ and expressions as 'Graphic and Analytic Statics' should have reached a second edition is an evidence of the rapid spread of technical education. It would be impossible to regard the question of construction from standpoints more widely apart, or with tastes and habits of thought more dissimilar, than Mr. Graham and the author of the little work on iron bridges recently noticed in our columns. Thirty-one pages only are given by the former author to "General Graphic," fifty to "Combined Analytic and Graphic Methods," and 316 to "Comparative Stress," of which the treatment is almost entirely algebraical. The work is said to be specially arranged for class work

in colleges and universities. It certainly has an alarming aspect for the workman, or for those who share Mr. Pendred's views as to the abstract character of modern engineering literature.

Test Papers in Algebra. By W. M. Lupton. (Longmans & Co.)—Mr. Lupton has edited, with answers, a series of questions in algebra set in army, navy, and university matriculation examinations. The selection is likely to prove, as the editor hopes it will, useful to tutors and candidates working for these preliminary competitions.

MR. ADRIAN'S *Scaella Chemica* (Lewis) will be a useful help to schoolboys and others beginning chemical analysis, but in several respects the pages devoted to "Confirmatory Tests" require revision.

THE PARIS OBSERVATORY.

We have received Admiral Mouchez's Report on the Paris Observatory for the year 1886, which was presented to the Council on the 4th of February. It commences with the time-honoured remark, "Les divers services d'observations en cours d'exécution à l'Observatoire de Paris ont été poursuivis avec la même activité que dans les années précédentes," adding that financial considerations had last year stood in the way of undertaking the construction of "les appareils nouveaux qui eussent été nécessaires pour la solution pratique de problèmes théoriquement résolus ou au moins améliorés, d'un grand intérêt pour l'astronomie." Admiral Mouchez then refers to the new methods proposed by M. Loewy for the determination of the constants of refraction and aberration, adapted to furnish, by a process of differentiation, a means of obtaining these values with greater accuracy than formerly. The Director of the Algiers Observatory, M. Trépidé, has pointed out the additional advantage which may be acquired by the application of photography to this method, and the Admiral calls attention to the special desirability of obtaining as exact a knowledge as possible of the amounts of displacement due to refraction in a locality situated like the Paris Observatory at the southern boundary of a large city. M. Cornu has also devised a new method for determining the length of the waves of light with the precision rendered desirable by the present state of science. To put this in practice a large astronomical instrument would have to be fitted up, but M. Mouchez regrets that sufficient means are not at present disposable at the observatory for this purpose. He hopes, however, that in the course of this year he will be able to undertake the determination of the constants of refraction and aberration according to M. Loewy's plan. The Report proceeds to give details of the subjects of observation with the meridian instruments and equatorials during the year 1886. The reobservation of the stars included in Lalande's Catalogue has been continued; 148 observations of the sun, 128 of the moon, 259 of the large planets, and 263 of the small planets have been obtained on the meridian, whilst the equatorials have been employed in the observation of comets, small planets, nebulae, occultations of stars by the moon, and eclipses of Jupiter's satellites. Astronomical photography has for some time formed an important section of the work of the observatory, and MM. Henry carried it on last year with their accustomed assiduity, applying it particularly to the planets and their satellites (Hyperion, the seventh and last discovered satellite of Saturn, has been photographed with an exposure of thirty-five minutes), and also to the moon and to different regions of the stellar heavens, to some star-clusters and double stars. The macro-micrometer devised by MM. Henry, and constructed by M. Gautier, was placed in the observatory in May, 1886, and immediately brought into use for measuring the relative positions of stars on the photographic plates.

SOCIETIES.

ROYAL.—June 16.—The President in the chair.—The following were admitted into the Society: The Earl of Rosebery (elected 1886), Mr. Russell (elected 1886), Mr. Buchanan, Dr. Cash, Sir J. N. Douglass, Prof. Ewing, Prof. Forbes, Dr. Gowers, Prof. Kennedy, Sir J. Kirk, Mr. Snelus, and Lord Walsingham.—The following papers were read: 'Experiments on the Discharge of Electricity through Gases' (second paper), by Prof. Schuster.—'On the Structure of the Mucilage Cells of *Blechnum occidentale*, L., and *Osmunda regalis*, L., by Mr. Tokutaro Ito and Mr. Gardiner.—'On Rabies,' by Mr. Dowdeswell.—'On the Tubercular Swellings on the Roots of *Vicia faba*,' by Prof. H. M. Ward.—'The Electro-motive Properties of the Electrical Organs of *Torpedo marmorata*,' by Mr. Gotch.—'On Thermal Radiation in Absolute Measure,' by Mr. Bottomley.—'On Figures of Equilibrium of Rotating Masses of Fluid,' by Prof. Darwin.—'The Velocity of Sound in Metals, and a Comparison of their Moduli of Torsional and Longitudinal Elasticities as determined by Static and Kinetic Methods,' by Mr. Tomlinson.—'A Geometrical Interpretation of the First Two Periods of Chemical Elements following Hydrogen, showing the Relations of the Fourteen Elements to Themselves and to Hydrogen, by means of a Right Line and Cubic Curve with one Real Asymptote,' by the Rev. Dr. Haughton.—'On Kreatinins: 1. On the Kreatinin of Urine, as distinguished from that obtained from Flesh Kreatin; 2. On the Kreatinins derived from the Dehydration of Urinary Kreatin,' by Mr. Johnson.—'Contributions to our Knowledge of Antimony Pentachloride,' by Mr. Anschütz and Mr. N. Evans.—'On *Gasterolichenes*, a New Type of the Group Lichenes,' by Mr. Massee.—'Note on the Electro-deposition of Alloys and on the Electro-motive Forces of Metals in Cyanide Solutions,' by Dr. S. P. Thompson.—'On the True Fructification of Calamites,' by Prof. Williamson.—'On Fossil Remains of *Echidna ramsayi*, Owen,' Part II, and 'Description of a Newly-excluded Young of the *Ornithorhynchus paradoxus*,' by Sir R. Owen.—'On the Nephridia and "Liver" of *Patella vulgata*,' by Dr. Griffiths.—'The Air of Sewers,' by Prof. Carnelley and Mr. Haldane.—'On the Composition of Water by Volume,' by Dr. Scott.—'On the Force with which Two Layers of the Healthy Pleura Cohere,' by Dr. West.—'On Muscle-plasma,' by Dr. Halliburton.—'Dispersion Equivalents,' Part I., by Dr. Gladstone.—'Total Eclipse of the Sun observed at the Caroline Islands on May 6th, 1883,' by Capt. Abney.—'On the Rate at which Electricity leaks through Liquids which are Bad Conductors of Electricity,' by Prof. J. J. Thomson and Mr. Newall.—'The Development of the Branchial Arterial Arches in Birds, with special reference to the Origin of the Subclavians and Carotids,' by Dr. Mackay.—'On Radiation from Dull and Bright Surfaces,' by Mr. Bottomley.—'Note to a Paper on the Blood-vessels of *Mustelus antarcticus*,' by Prof. Parker.—'On Rigor Mortis in Fish and its Relation to Putrefaction,' by Prof. Ewart.—'Electro-chemical Effects on magnetizing Iron,' by Mr. Andrews.—'Note on the Functions of the Sinuses of Valsalva and Auricular Appendices, with some Remarks on the Mechanism of the Heart and Pulse,' by Mr. Collier.—'On Hamilton's Numbers,' by Prof. Sylvester and Mr. Hammond.—'On the Induction of the Explosive Wave and an Altered Gaseous Condition in an Explosive Gaseous Mixture by a Vibratory Movement,' by Mr. T. L. Wright.—'Note on Mr. Davison's Paper on the Straining of the Earth's Crust in Cooling,' by Prof. Darwin.—'A Further Minute Analysis, by Electric Stimulation, of the so-called Motor Region of the Cortex Cerebri in the Monkey (*Macaca sinensis*),' by Dr. Beevor and Prof. Horsley.—'Note on the Anatomy of Asiatic Cholera as exemplified in Cases occurring in Italy in 1886,' by Mr. Sherrington.—'On the Present Position of the Sources of the Nitrogen of Vegetation, with some New Results, and Preliminary Notice of New Lines of Investigation,' by Sir J. B. Lawes and Prof. Gilbert.—'On Certain Definite Integrals, No. 15,' by Mr. Russell.—'Note on Communication entitled "Preliminary Note on a Balanoglossus Larva from the Bahamas,"' by Mr. Weldon.—and 'On Diameters of Plane Cubics,' by Mr. J. J. Walker.—The Society then adjourned over the long vacation.

ASTRONOMICAL.—June 11.—Mr. J. W. L. Glaisher, President, in the chair.—The Rev. C. J. Young, Lieut. A. M. Field, and Messrs. H. Ingham and H. Addenbrook were elected Fellows.—Prof. Pritchard read a paper on the parallax of 61 Cygni as obtained from the measurement of 330 photographs taken on eighty-nine nights. The result substantially agrees with the parallax values determined by Bessel and Dr. Ball. There is a considerable difference between the values of the parallax of this star as found by different observers. The smallest value for its parallax results from the observations of Prof. A. Hall, made with the great 26-inch refractor

of the Washington Observatory. The largest values which have been obtained are more than double that given by Prof. Hall. Prof. Pritchard claims to have determined the parallax from his photographs with a probable error of only 13 thousandths of a second of arc. The paper gave rise to considerable discussion, in which the accuracy of Prof. Pritchard's determinations of the positions of the centres of the photographic patches representing the stars was questioned.—Mr. W. H. Wesley read a paper on the form of the solar corona as traceable in the photographs of recent total eclipses. He said that in most of the earlier photographs of the corona there is a great rift or V-shaped opening in the corona somewhere in the neighbourhood of the solar poles, and there is some sort of symmetry about a line which roughly corresponds with the sun's axis, though what may be called the axis of symmetry is sometimes inclined as much as 30° to the sun's axis. On either side of the polar rifts are what Mr. Ranyard has called groups of synclinal structure, which in the earlier photographs seemed to fall in with a general law connecting the inclination of the axes of the groups of synclinal structure to the sun's axis with the number of sunspots: when there were few sunspots the synclinal groups were depressed towards the solar equator, and when there were many sunspots the synclinal structures were at a higher latitude. But the more recent coronal photographs do not seem to corroborate the law deducible from the earlier coronas; in many of the recent coronas there is no axis of symmetry, or the symmetry is so masked by irregular structures that it cannot be recognized.—Mr. Grubb read a paper on a form of achromatic object-glass he has devised, which can be made use of alternately for optical and photographic purposes, the different chromatic corrections necessary being obtained, without serious loss of sharpness in the two images, by turning the object glass over, and separating the crown and flint lenses.—The Astronomer Royal also read a paper on the form of a correcting lens which he had devised for converting an achromatic telescope into one suitable for photographic purposes.—The following papers were also announced and partly read: 'Observations of the Companion of Sirius made at the Dearborn Observatory, Chicago,' by Prof. G. W. Hough; 'A Catalogue of 480 Stars to be used as Fundamental Stars for Observations of Zones between 20° and 80° South Declination,' by Prof. A. Auwers; 'On the Orbit of Σ , 1757,' by Mr. J. E. Gore; 'Physical Observations of Saturn in 1887,' by Mr. T. G. E. Elger; 'Measures of Southern Double Stars,' by Mr. H. C. Russell; 'A New General Catalogue of Nebulae and Clusters of Stars, being the Catalogue of the late Sir F. J. W. Herschel Revised, Corrected, and Enlarged,' by Mr. J. L. E. Dreyer; 'An Old Drawing of Jupiter,' by Capt. W. Noble; 'Observations of Nova Cygni and some of the Planets made at Mr. Wigglesworth's Observatory with the 15.5-inch Cooke Equatorial,' by Mr. J. G. Lohse; 'Remarkable Performance of the Westminster Clock,' by Mr. T. Buckney; and 'A Comparison of the Star-Places of the Argentine General Catalogue for 1875 with those of the Cape Catalogue for 1880, and with those of other Southern Star Catalogues,' by Mr. A. M. W. Downing.

ASIATIC.—June 20.—Sir T. Wade, President, in the chair.—Miss L. L. W. Perkins and Mr. F. L. Goldsmith were elected Non-Resident Members.—Mr. E. S. W. Senáthi Rája read a paper 'On the Pre-Sanskrit Element in Ancient Tamil Literature.' This literature, it was argued, seemed to have no definite origin. Unlike the languages and writings of other peoples, which pass through various stages of natural development before arriving at maturity, the high dialect of the Tamil had apparently sprung up into full growth from the instant of its birth. Like the fabled *Rishis*, it had not traversed the intermediate states of infancy and youth. To the orthodox Hindu believer the solution was simple: the language was obtained by miracle. Different sects vied one with the other in claiming its invention for their own particular divinities, all, however, accepting Agastya as the mouthpiece of revelation. According to the Ariatas, Tamil is one of the eighteen languages revealed by the omniscient Jina. There was again another theory which made the poetic dialect only the miraculously revealed language. The lecturer proceeded to give his views on the subject by applying the comparative method so frequently employed with successful results. One of his more important conclusions was that the ancient Tamils were in possession of an alphabetical system and a certain amount of literature independent of Sanskrit. The age of Agastya—the historical predecessor of Tolkaipayan—was in reality a new era in the history of Tamil literature. Then Sanskrit influence first began to be felt; northern religions and institutions were introduced; the Brahmanical priesthood, bearing in its train Buddhists, Magrathas, Ajwakas,

and other sects, poured down upon the south; literature, before exclusively Dravidian, became modified by the introduction of new heroes and new names gathered from the Brahmanical pantheon. This process of gradual change was a *fait accompli* before the second century A.D., for in Ptolemy and the Periplus of the Red Sea the most southern point of India was known by its Sanskrit name of Kumari.—After a few words from Prof. de Lacouperie, the President announced that the paper would appear *in extenso* in the October number of the *Journal*, and the proceedings of the session were declared closed.

SOCIETY OF ANTIQUARIES.—June 16.—Dr. J. Evans, President, and afterwards Mr. H. S. Milman, Director, in the chair.—Mr. J. C. Robinson exhibited a wooden standing cup and cover, engraved with texts and various heraldic badges of the families of Digby, Knolles, Ferrers, &c.—Mr. E. Peacock exhibited portion of an octagonal stone pillar bearing on the front part of a precatory inscription in Norman French. It was found in pulling down some farm buildings at Redburne, Lincolnshire.—The President exhibited, and presented to the Society's collection, the brass matrix of the seal of Henry Raynes, Vicar-General of Lichfield and Coventry, 1713-35.—Mr. J. W. Trist exhibited a bronze statuette of Osiris.—Mr. Nightingale exhibited four mediæval chalices recently found by him in use in the diocese of Salisbury, two from Dorsetshire and two from Wiltshire. One bears the London hall-marks for 1536-7.—Canon Church exhibited a small pewter coffin-chalice found in a grave in Wells Cathedral Church.—Mr. S. Clarke read a paper on the cathedral church of Las Palmas, Grand Canary, with notes on some churches in Teneriffe, which was illustrated by an interesting series of plans and photographs.—Prof. J. Ferguson read a paper descriptive of the bibliography of the English translation of Polydore Vergil's 'De Inventoribus Rerum,' accompanied by the exhibition of copies of nearly every known edition.

NUMISMATIC.—June 16.—Anniversary Meeting.—Dr. J. Evans, President, in the chair.—Mr. Hoblyn exhibited a selection of medals struck to commemorate the Jubilee of H.M. Queen Victoria, as well as a selection of medals to commemorate her accession.—Mr. Montagu, V.P., presented to Dr. Evans the medal of the Society struck in gold, which had been unanimously awarded to him by the Council in recognition of his distinguished services to the science of numismatics, exemplified by nearly seventy papers on Roman, British, Saxon, and English coins contributed by him to the pages of the *Numismatic Chronicle* in the course of the past forty years, and by his standard work on the coinage of the ancient Britons.—The President, after returning thanks, delivered his annual address, in the course of which he gave a sketch of the history of the Numismatic Society from its foundation fifty years ago to the present time.—The ballot was then taken for the officers and Council for the ensuing year, when the following were elected: *President*, Dr. J. Evans; *Vice-Presidents*, Mr. H. Montagu and Dr. R. Stuart Poole; *Treasurer*, Mr. A. E. Copp; *Secretaries*, Mr. H. A. Grueber and Dr. B. V. Head; *Foreign Secretary*, Prof. P. Gardner; *Librarian*, Dr. O. Codrington; *Members of the Council*, J. Brown, Major-General A. Cunningham, A. J. Evans, Canon Greenwell, J. G. Hall, R. A. Hoblyn, F. W. Poxley, Dr. H. Weber, E. H. Willett, and W. W. Wroth.

METEOROLOGICAL.—June 15.—Mr. W. Ellis, President, in the chair.—The following papers were read: 'Amount and Distribution of Monsoon Rain-fall in Ceylon generally, with Remarks upon the Rain-fall in Dimbula,' by Mr. F. J. Waring; 'Note on a Display of Globular Lightning at Ringstead Bay, Dorset, on August 17th, 1876,' by Mr. H. S. Eaton; 'Ball Lightning seen during a Thunderstorm on July 11th, 1874,' by Dr. J. W. Tripe; 'Appearance of Air Bubbles at Remenham, Berkshire, January, 1871,' by the Rev. A. Bonney; Between 11 and 12 A.M. a group of air bubbles, of the shape and apparent size of the coloured india-rubber balls that are carried about the streets, were seen to rise from the centre of a level space of snow within view of the house. The bubbles rose to a considerable height, and then began to move up and down within a limited area, and at equal distances from each other, some ascending, others descending. These lasted about two minutes, at the end of which they were borne away by a current of air towards the east and disappeared. Another group rose from the same spot to the same height, with precisely the same movements, and disappeared in the same direction, after the same manner.—Mr. H. C. Russell described a fall of red rain which occurred in New South Wales, and exhibited, under the microscope, specimens of the deposit collected in the rain-gauges.—This was the concluding meeting of the session.

HISTORICAL.—June 16.—Mr. Hyde Clarke in the chair.—Capt. C. R. Conder read a paper 'On the Historical Connexions of the Hittites.—A discussion followed, in which Major Watson and Messrs. O. Browning and S. Glennie took part.

MEETINGS FOR THE ENSUING WEEK.

Mon. Teachers' Guild, 8.—The Training of the Intellectual and Ethical Sentiments, Mr. H. C. Bowen.
—Geographical, 8.—Preliminary Account of his Mission to the Namuli Hills, East Africa, Mr. J. T. Last; 'Journey through Yemen,' Major-General F. T. Haig.
Tues. Statistician, 4.—Anniversary Meeting.
—Photographic, 8.
—Anthropological Institute, 8.—'Ancient British Settlement excavated near Rushmore, Salisbury,' Lieut.-General Pitt Rivers; 'Stature of the Older Races of England, as estimated from the Long Bones,' Dr. J. Beddoe.
Thurs. Antiquaries, 8.—Remarks on the Northumbrian Palatinates and Regalities, Mr. W. Page; 'Notes on Copies of Paintings from Churches in Athens,' Mr. W. H. J. Westlake; 'Mediæval Embroideries from Hardwick Hall,' Rev. J. C. Cox.
Fri. Geologists' Association, 8.—Geology of Cornwall, with special reference to the Long Excursion, Mr. J. H. Collins; 'Deposition of the London Clay,' Mr. J. S. Gardner.

Science Gossip.

JUBILEE fever seems to have spread to the sober realms of science, for at the last meeting of the Zoological Society, of some new holothurians described by Prof. Jeffrey Bell one, from the Sandwich Islands, was called *Holothuria kapolanie*, and another *Holothuria secularis*.

ANOTHER small planet, No. 268, was discovered by M. Borrelly at Marseilles on the 9th inst.

VENUS and JUPITER are the only planets now visible in the evening. Venus will be very near Regulus at the beginning of next month; on the 13th she will be at greatest eastern elongation from the sun. Jupiter continues in Virgo, and sets soon after midnight; on the 17th prox. he will pass the meridian at 6 o'clock in the evening.

THE death is announced of Prof. von Schroff, the Viennese pharmacologist.

FINE ARTS

ROYAL SOCIETY OF PAINTERS in WATER COLOURS.—The HUNDRED and SEVENTH EXHIBITION is NOW OPEN, at Pall Mall East, from Ten till Six.—Admission, 1s.; Illustrated Catalogue, 1s. ALFRED D. FRIPP, R.W.S., Secretary.

ROYAL INSTITUTE OF PAINTERS in WATER COLOURS, Piccadilly, W.—NOW OPEN from Nine till Six.—Admission, 1s.; Catalogue, 1s. ALFRED EVERILL, Secretary.

'THE VALE OF TEARS.'—DORÉ'S LAST GREAT PICTURE, completed a few days before he died, NOW ON VIEW at the Doré Gallery, 35, New Bond Street, with 'Christ leaving the Precorium,' 'Christ's Entry into Jerusalem,' 'The Dream of Flavia's Wife,' and his other great Pictures. From Ten to Six Daily.—Admission, 1s.

THE SALON, PARIS.

(Fifth and Concluding Notice.)

M. C. LANDELLE, who is noted for painting with easy smoothness and somewhat too great sweetness, is always sentimentally graceful, and shows his skill in *Algérienne* (No. 1374), a pretty and delicate, if artificial figure of a young girl in a green and gold petticoat and a mantle of white tissue, reclining on a couch of red and gold, and daintily touching an Algerian drum like a tomtom. His *Judith* (1373) has more intense passion and sincerity in her face and action than it is his wont to portray. Academic and ably delineated, somewhat genteel, *Holofernes's* murderess stands in a lamp-lit chamber sword in hand, though in the act of drawing the *portière* aside.—No. 1777, *Les Affligés*, by M. Némot, contains life-size figures of a stalwart father bearing on his shoulder the pale form of his son, and a mother walking heavily at his side. In lowering weather they traverse a most picturesque pass, not unlike that at Cheddar, but on a larger scale, and approach us between gigantic perpendicular cliffs. The sentiment of the landscape and the grandiose dignity of the figures, which are theatrical rather than grand, remind us of M. Signol's best inventions, and the whole is fine, although the sense of effort is apparent, while the desire of the artist to be great is honourable to him.—An important, if theatrical designer, who sometimes rises to real grandeur, is M. E. Luminais, whose romances of Gaulish chivalry are well

known and much admired. He was in a tender mood when delineating with ability and much true pathos *Un Ami Blessé* (1553), where a woman of the Merovingian epoch kisses the nostril of the wounded steed who has borne her and her husband in a long flight, while the warrior takes water in his casque from a spring to bathe the horse's fetlock. The affectionate intelligence of the animal is the best element in a most picturesque picture. — M. Jules Lefebvre, the graceful and thoroughly trained pupil of Léon Cogniet, renowned for painting elegant nude damsels so fair and pure that even the "British Matron" would not blush for them, has depicted with exquisite taste a life-size, fairy-like spirit in *Morning Glory* (1458), walking in a field of corn, and adjusting against her fair tresses the rose-tinged blossoms of the wild convolvulus. The flesh of this nearly nude figure is of choice quality, instinct with pearly light, and showing rose and white so deliciously combined that they look as if "nature's own sweet and cunning hand" had laid them on. The modelling of the bust and slender flanks is a thing for artists to admire, who are capable of appreciating the manner in which the face, the tender and dreamy expression of which is irresistible, is placed against the atmosphere, filled with clouds flushed by that morning glory which gives a name to a picture so fine and fair that the visitor forgets it is somewhat hot pressed and luxurious, though not voluptuous. M. Lefebvre is one of the most accomplished of French portrait painters, and his reputation is justified by *Portraits de Mlle. Mary et de Robert G.* (1457), a beautifully composed group of children in brown velvet, choicely executed, lifelike and refined. The lovely painting of the arms and faces, the ingenuous expression and high-bred beauty of the features, are worth noticing. While more searching and solid, this picture may be matched with Sir John Millais's masterpiece of ingenuous sentiment and fine colouring, the beautiful group of the Moulton-Barrett children, which was No. 37 at the Grosvenor Gallery last year.

Comparable with the 'Morning Glory' of M. Lefebvre is *L'Amour Vainqueur* (310) of another distinguished Frenchman, which represents at life size, and floating by their own volition in the air, wingless amorini, male and female. He, an active, energetic figure, with an earnest look, has just discharged an arrow, and holds his victorious bow triumphantly, while she, her peacock pinions veiled, droops tenderly by his side, clasps his waist with one hand, and draws a brown mantle over her head. It is the chief contribution of M. Bouguereau, whose finished and super-delicate art-craftsmanship was never more choicely illustrated. The *Portrait de Mlle. Colonna Crosovska* (311) might have been painted by Bronzino in his best mood, and if the carnations were less pale, not to say pallid—a too frequent shortcoming of this master—it would be perfect. It is the life-size, whole-length figure, standing in full view to the front, of a very beautiful child dressed in pure white silk, and placed before an olive-green curtain. She holds a red rose, and having a noble presence is a type of ingenuous dignity. — *Le Diorama de l'Amour* (58) is the best of M. E. J. Aubert's pretty capriccios in the taste of Hamon, a dainty trifle with a half Watteau-like, half Boucher-like charm, showing a company of maidens peeping into the show-box of Cupid, while he, perched tiptoe on a stool, pulls the cords which change the scenes within. Pretty fancy, a glittering, yet ardent coloration, and much pink and white, distinguish this work, the companion to which is *Les Gardeuses d'Amour* (57), where Cupid and dainty damsels are again represented with delicate airs and piquant costumes. The girls, unconscious of their danger, attend the urchin, a rosy little fellow, who sleeps between the knees of one of them while she knits a cap for him. Another girl, regardless of his barbed

arrow, blows the nose of an amorino while he stands in her lap. A third maiden has a manikin in leading strings, and he breaks his tiny shafts against the shell of a crab. The scene is a seashore in sunlight. — *The Mignon* (215) of M. James Bertrand is disappointing, while his *St. Cécile* (216) is a very loose and imperfect sketch, quite unworthy of a famous painter. The former, however, possesses good colour and tone; the latter was probably designed as a decorative panel. The saint, in a warm greyish-white robe, is lying in a niche of a catacomb, a dead martyr. She still grasps her lyre by its strings.

The *Theodora* (176) of M. Benjamin-Constant depicts the empress seated on her throne of white marble, her heavily jewelled wrist resting on its arms. It is a vigorous and splendidly painted piece of melodrama, such as none but a Frenchman could represent with such consummate zest and power. Illuminated from below, as on the stage, by sunlight reflected from the floor, this splendidly attired figure has a quasi-Egyptian air, long narrow eyes, narrow red lips, and protuberant jaws. On her head is a ponderous circlet of gold, set with dark-hued stones, covering much of her dark hair, and in its splendour contrasting with the pallor of her face, its strong shadows, and its ominous stillness. All her dark robe of silk is heavily set with jewels which scintillate strangely in the gloom, and loaded with gold. Decidedly the most tragic work the artist has yet produced, 'Theodora' is still melodramatic, but, being self-sustained, homogeneous, and highly appropriate in sentiment and treatment, remains dignified and impressive. The *Orphée* (175) of the same is fitter for a spectacle of the Doré type than the above. It is first rate in its way. Its melodrama can offend none, and the painting is that of an artist naturally demonstrative, yet restrained by good taste. — The execution of Madame Comerre-Paton is always vigorous, solid, and learned. The *Hosnah* (583) of this competent artist is a life-size and very fine figure of an Oriental maiden of noble presence. The white costume and the golden bronze of the flesh are the best technical elements of the picture; the sentiment and energy of the design are remarkable. Her father, M. Comerre, who not long since painted a famous ballet-dancer with great *éclat*, contents himself with portraits this year.

Of the battle pieces, which are less numerous and less excellent than usual, M. A. Morot's *Bataille de Reichsoffen* (1735), full of passion, highly dramatic action, and martial expression, deserves attention. It depicts the famous charge of the cuirassiers, whose white horses, more afraid of their riders than of what is before them, rush forward, furious in fear and wrath, making gigantic strides, and urged by a prodigious impulse, which is broken only where a rider or his steed reels and falls, to be overwhelmed by the host galloping after. The brilliant spaces of sunlight, like splashes, so to say, of fire on the horses and troopers, enhance the strange force of the design and add to the expression of its movement. The picture is admirably painted, with great breadth and a masculine impasto, differing in these respects from the firm, clear, and searching craftsmanship common in French military pictures, such as those of MM. Detaille, Protais, and De Neuville. — *The Combat de Hoff*, 1807 (1783), by M. Neymark, is a battle in the snow where Murat's cuirassiers charge the Russian grey-coats. It is a capital design and the painting excellent, especially that of the figures in the foreground. — Along with these scenes of bloodshed may be noticed Mr. J. Story's *Episode des Massacres de Septembre*, 1792 (2249), an incident of the savagery of the Paris mob, when Mlle. de Sombreuil, to save her father's life, was compelled to drink a glass of human blood. The fiends of the Revolution wait at the gate of the prison, and, as each aristocrat issues, kill him or her indifferently. A cart has been brought, into

which the corpses are being roughly flung from the pavement. Between it and the gate are the savages; on the steps is the lady taking the glass from one of their leaders; behind her is her father, whose body she watchfully covers from harm or a treacherous blow. On our left some "citoyens" and "citoyennes," too cowardly to stop the bloodshedding, denounce with outstretched fists and loud cries the doings of the friends of freedom. The design is powerful and admirably studied, capably painted, and more than good enough to be placed in the Mairie of the Arrondissement where the atrocity was perpetrated, and for which, we are told, the picture was executed. — *La Perte de l'Expédition Franklin au Pôle Nord: la Tentative de Retour* (1847) and its companion *La Baie de la Mort* (1848) attest the ability, skill, and zeal with which M. J. de Payer has illustrated one of the glories of naval adventure. On a very large canvas, and with life-size figures, the former work represents our sailors hauling a large boat over rough ice and snow. Monumental in the dignified and serious passion of the design, this capital picture is full of energy, natural and appropriate expression, and telling incidents of the right sort. The landscape is fine and expressive. Equal learning, care, and research have been expended on the companion picture, in which the slow-footed bears climb the gunwale of the boat within and without which the corpses of the English are strewn.

A l'Eglise (2221), by M. C. F. Smith, a Norwegian painter of marked ability, is truly pictorial in the best sense of the word, solid and harmonious, and distinguished by the painter's just appreciation of the values of the tones and tints. He has used a full impasto without heaviness. There is plenty of character in the figures and faces; even the general effect is pathetic. — *Au Palais* (183) is by the brilliant humorist and eccentric painter M. J. Béraud, to whom we owe that wonderful picture of the so-called "Fête Socialiste" in the Salle Graffard, at which all Paris was laughing not long since. 'Au Palais' is a fine and admirable illustration of light and tone in the Salle des Pas Perdue of the Palais de Justice. The figures are all portraits, delineated with extraordinary vivacity and spirit. The black robes of the advocates are admirably suited to the warm white and rosy grey of the walls and the shadowy bays and columns near them. *Le Cantique* (184), by the same artist, represents with exceptional spirit a long procession of ladies, gentlemen, and sisters of mercy, defiling along a road past some gigantic engineering works. It excels in the representation of tones, and is full of humour. — M. Chevallier, the laughing satirist of *curés* and their friends, has painted with characteristic spirit and zest for fun "Il n'y a que la foi qui sauve" (529).

M. Morlon is an energetic painter who has a fine and true idea of the movements of the sea, the tremendous weight and force of gigantic waves beating the shore or rushing landwards rank after rank. *Lancement d'un Bateau de Sauvetage* (1733) is very fine indeed. While the storm is at its height the black and grey craft, with all its crew on board, is set afloat from its carriage, and, rising high on an incoming wave, is half swamped, while the crew struggle with their oars. This portion of the design is first rate. Equally so is the group of men on the beach. A fine touch of nature is the intelligent interest of the horses attached to the carriage; they turn their heads and watch the reeling boat and breaking sea. On the horizon is a ship on fire. — M. Moreau (of Troyes) has painted with his wonted spirit *Une Mascerade au XVIIe. Siècle* (1724), a dramatic and animated composition of figures in quaint costumes, among them a fool in the usual red dress, saucily interrogating the nobles and ladies as they go in procession towards the grand portal of a German palace. The artist's crisp touch and his fine feeling for sparkling colour and dazzling ornaments are shown here. — An extraordinarily fine work by M. Moreau de

Tours is called *Portraits de Madame et de Mlle.*

(1727), very original life-size figures of a handsome model, fully décolletée, suckling her wholly naked babe lying in her lap. The child's hands and feet and the mother's face are full of character, in accordance with the circumstances represented. The coloration of the picture includes the dark ruddy flesh of the babe, the fairer flesh of the woman, her dark apple-green dress of brocade, dark brown hair, and the trees and old stone walls of the garden in which she sits. Technically speaking, this is far the best work of M. Moreau, one of the ablest pupils of M. Cabanel. The style and brush-power are at once enviable and admirable.

M. Barrias has painted with dramatic force *La Conversion de Marie Madeleine* (116), in which the voluptuous saint to be, sumptuously clad, sees the radiant Christ, whose figure is as poor as hers is effective and rich in colour. This is exactly what we should expect.—Three damsels, rather too lean and blanched, in a room at music, entitled *Chant d'Automne, l'Intermède* (255), illustrate the power of M. J. E. Blanche to deal harmoniously and richly with black and white. A blue vase, some large yellow and white flowers, and a black harp supply the elements of a capital Whistlerian exercise, the semi-tones of which should be a little clearer, the faces and forms more beautiful and lifelike.—Most original and massive painting of knights-at-arms, riding on splendidly caparisoned steeds, who pick their way amid corpses lying at a church porch, illustrates M. Rachou's (a name new to us) *Comment entra dans Paris Monseigneur le Dauphin de France* (1975), after the revolt of Etienne Marcel. There is such rare energy in the figures armed *cap à pied* that we feel a living man is in each suit of steel, although only half one face, and that in profile, is shown in the numerous composition of life-size figures.—A novel sort of tragedy is illustrated with great power and much sympathy by M. Abry's *Gilbert à l'Hôtel Dieu* (6), the interior of the great hospital, three beds in a row between the window, and in each bed a patient. The illumination is that of a pale morning. The poet, with papers before him, sits up in the central bed; his face and attitude are very touching and free from affectation. The effect of light and the diverse tones of the warm white, which stands for "colour" in this capital picture, are extremely well managed.

Premising that they are all of admirable quality, and instructive to painters as well as beautiful in most respects, we may now discuss briefly a group of portraits by artists of renown, most of whom do not contribute subject pictures to this Salon, and therefore have not yet been considered in these articles. M. C. Giron shows the value of the teaching of M. Cabanel in his *Madame Albert de S.*—(1053), a life-size figure of a young lady in black, with a warm-coloured sash matching her carnations admirably. Her hands, those difficult elements of portraiture, are, in the most natural manner, clasped easily in front, and she looks outward with a gentle smile. Her slender figure shows extreme grace and simplicity. The colour of the picture is focalized on a yellow rose with skill and taste.—M. Gervex's fine *Madame Legrand* (1028) shows his power in dealing with light. It is a lady in brown, with beautiful carnations; clearly and solidly painted throughout, this is an exceptionally fine piece.—M. Dugué de la Fauconnerie (1030) is by M. Giacomotti, a very fine and beautifully painted cuirassier officer in uniform, wearing his helmet and breastplate, and holding his heavy sword. It is solid and sound, and high finish has done justice to the extremely handsome and intellectual face of the young man.—M. E. Lévy, a famous portraitist, sends *M. le Contre-Amiral M.*—(1516), a life-size, bareheaded figure, standing cap in hand: a face marked by fine characterization and just expression, without the least demonstrativeness.

No. 315 is by M. Boulanger, a Membre de l'Institut, and distinguished historical painter, who, like many of his equals, finds it more profitable to devote his powers to meeting the increasing demand for portraits than to painting subject pictures. This abstention of men of note has to do with the diminished attractions of the great French exhibition. The loss is more apparent than real, but, notwithstanding the superiority of this gathering to its immediate fore-runners (a superiority which has impressed us more strongly the more we have studied the Salon), it is great enough to be the source of profound apprehensions for the future of the French school. The Salon suffers also by the recent growth of the practice of employing remarkable artists to paint pictures not available for the exhibition.—*Madame C.*—(315), by M. Boulanger, a portrait of rare power, force, and brilliancy, is a life-size figure of a lady in a black evening dress, standing before a sky-blue curtain. The technical difficulty attending the coloration selected is very great, and has been successfully met. *Madame R.*—(316) is a brilliant and charming portrait of a young lady in a *bergère* costume of sky-blue painted with flowers. She has dark hair, and roses in her tall yellow hat. This is a beautiful, original, and animated work.—M. Jan van Beers, whose appearances in London of late have not been such as to command the respect due to his great cleverness as a painter and designer, has sent two works to this Salon. A *Portrait de P. Benoit* (2351) is the better, but it has nothing in any respect remarkable about it, except the lively representation of a portly man seated in a chair; yet, cleverly drawn and deftly touched, it ought not to be overlooked.—M. H. Schlésinger has sent a fine *Portrait de M. le Chevalier Sacher-Masoch* (2149), which is of first-rate quality.—The same may be said of Mlle. A. Beaury-Saurel's *Barthélemy Saint-Hilaire* (146), a most desirable likeness and picture.—M. Aviat's *Madame H. G.*—(69) is a life-size figure of a young lady seated before a turquoise background, in a bright blue jacket trimmed with black fur, a darker blue mantle, and a black hat. The figure is modelled in the manner of M. Cabanel, but freely. The soft, expressive, and beautiful face is charming, the colouring rich and brilliant, and the keeping perfect. There is a fortune awaiting in England a ladies' portrait painter like M. Aviat, whose feeling for colour, light, harmony, and character would be appreciated wherever taste exists.—The powerful and accomplished painter of 'Une Leçon Clinique,' No. 363, to which we have already referred with admiration, has sent to this Salon a fine and masculine *Portrait de Madame C.*—(364), a young lady wearing a light blue dress, and posed rather stiffly in a room with red walls and a carpet of a similar hue. Except in its coloration this picture is not quite fortunate. It is well lit, but some of the tints are a little crude.

The French are fond of painting animals, but the number of first-class examples they produce is not considerable. Decidedly the best in the present exhibition is the *Famille de Chats* (1365), by M. L. E. Lambert, whose striking powers and fine sense of humour have lately won a reputation for him on this side the Channel. One of the kittens has ensconced itself in a lady's work-basket, making a litter of its contents, while the hungry mother watches a canary swinging overhead in its cage. The greediness of the cat and the terror of the bird are given with intense force and truth; there is beauty as well as a sort of wicked selfishness in the self-centred look of the kittens. The picture is full of humour, character, and spirit, and the whole is admirably painted, especially the cat; the light and shade as well as the markings of the cats are ably disposed so as to assist each other. This picture is marked "Commandé par l'État," a thing impossible in Great Britain.—M. Schenck,

a famous painter of turkeys, sheep, dogs, goats, and cattle, has depicted a host of doves in bright sunlight on a roof, an admirable subject for a master of daylight painting who appreciates the beauty and character of birds. *Sur le Toit du Voisin* (2146) is a truthful "souvenir d'Auvergne," that paradise of doves. With fortune equal to that which has attended his pictures of snowstorms on mountain tops in Auvergne, M. Schenck has on this occasion depicted sunlight with brilliancy and force of colour, true shadows, and rare solidity. He always works with fidelity, fine draughtsmanship, and solidity, without a suspicion of *chic* or artistic tricks of any kind.—M. Hermann-Léon's *Attendant le Maître* (1202), a life-size pointer, is painted with rare skill and truth in a masterly style.

A group of landscapes of fine character, selected on account of their varied qualities as well as their merits, will supply subjects for the last of our notes on oil paintings at the Salon. M. E. Lansyer is distinguished as the artist of works like *La Cour de la Sorbonne en 1886* (1383), a sunlit quadrangle of many stories surmounted by a grey cupola, traversed by figures in gay colours. It is shown in a warm, bright light. The shadows are charmingly clear, and there is great purity and richness in all its elements. M. Lansyer's picture is the best architectural instance in the Salon; technically it reminds us of a Pannini of exceptional clearness, wealth of tints, and solidity. Among the moderns D. Cox painted most like this.—*Un Temps Frais* (1671) is one of the brightest of M. Mesdag's pictures of shallow seas near the coast of Holland. The waves, painted with rare skill and sympathy, distinguished by their true colouring, and free and firm in modelling, break in ranks near the shore, where various craft ride at anchor. The *Soleil Couchant* (1672), by the same, has much delicacy and wealth of colour. The sun is setting over a calm sea. This is a first-rate picture, and in the original effect exhibits a new subject.

M. Allongé, famous for the choice sentiment and beauty of his landscapes, has sent a charming *panneau décoratif* called *Étude de Bouleaux* (28), which is not less delicate than its fore-runners, and depicts, with exquisite and unlabourious draughtsmanship, some very graceful and slender birches standing unshaken in the misty air of autumn near a weedy pool. Though the colour is glowing, the light is reflected by the still water, and it is without shining or sparkle of any sort. The graces and sentiment of decorative landscape could hardly be better brought out than by the choice taste and rare sympathy of M. Allongé, who is entitled to the gratitude of all who have studied his works, which, if founded on realistic principles, are refined without losing strength.—M. Bellel, a true landscape painter, works on the principles which inspired the art of Gaspar Poussin at his best, and, at one period of his varied career, found a glorious expositor in Turner. As was to be expected, he delights in those Poussinesque limestone hills and rocky passes of the Puy-de-Dôme, which lend themselves to the sentiment he cultivates and supply colour to his palette. Here he found the noble materials for *La Roche, près Châteldon* (163), a glowing classic landscape with an ancient fortress, covered with moss and creepers, in ruins on a rocky slope which stands near a pass. Trees cluster round about it, the atmosphere is clear, and there is a pure blue sky overhead. At once dignified and artistic, this picture is an education in itself.—A brilliant, poetical, and solid picture is *La Mare de Courtbuisson* (2266), by M. Tanzi, where a still, black, much-weeded pool is dashed with golden light and closely shut in by "cloistered" oaks, whose vast foliage overhangs the water: a very fine picture of sentiment in nature.—M. Veyrassat is renowned for painting sunlight, with horses, dark foliage, water, and horses. His *Chevaux de Halage* (2393), three horses and a man near a

house at the Seine side, is a capital picture of rich colour and glowing light.—Very grand, in a half-classic, half-realistic manner, is the broad and severe *Campagne de Rome, Vue prise du Lac de Gabies, le Soir* (634), reminding us greatly of Cozens, the first of modern classicists in landscape. It is by M. P. A. de Curzon, a distinguished pupil of Drölling. Roman ruins in grand masses, suggestive of an awful stillness, and seen, or but half seen, in a lurid afterglow, are the impressive elements of this scholarly and pathetic picture.—Another fine piece, entitled *Le Gouffre-Noir, à Crozant* (2440), and executed in a manner quite different from the above, gives distinction to the name of M. Lansyer's able pupil, M. G. Vuillier, and suggests how Constable would have painted subjects more romantic and austere than the meadows, streams, and huge piles of foliage his Suffolk afforded. Here we have a rocky river pool, whose steep banks are draped by creepers and dashed with lichens of many hues; a cleft receding from the eye is filled with trees, amid which the low sun's fierce rays thrust themselves like lances of fire, while shadows cover the banks facing us and the stream, which seems already chill. Here we remark, with a fine style and tonality, great wealth of colour and admirable freshness.—M. Yarz, whose romantic landscapes have never failing charms, sends *Bords du Gardon* (2500), where, with abundance of dignity, breadth, poetic inspiration, and fine colour, a stream is depicted in its rocky bed, while through its clear depths we see submerged terraces and vast slabs of limestone. Reflections from foliage on the bank make the water of the deepest green. The bank rises to a lofty cliff, over whose edge a gleam of sunlight strikes, turning the grey stone purple, gilding the leafage, and adding sparkles to the ripples of the stream.—*Aux Environs de Bruxelles* (2356) of M. Van der Hecht, a Belgian working under French influence, is a picture of splendid spring weather, with worlds of light and colour. The scene is a sunlit meadow, with trees in the freshest foliage and with clear green shadows.—While these pictures are intense in colour, vividly illuminated, and finely broad and realistic in the mood of Constable, besides possessing the refinement and stateliness of G. Poussin, so M. E. Breton's *Un Soir de Toussaint* (345) depicts an ancient grey church on All Saints' Day, with vast trees growing close about its tombs, immemorial sward, low tower, and antique porch—just such a subject as Mark Anthony loved to paint with all his resources of colour, tone, and melancholy sentiment. Here the grey-purple roofs of stone shingle are in shadow, which is clear, though deep; the time is just after sunset, while the clouds remain half lurid, half rosy, and the moon's thin crescent is like pale gold shining in the sky. M. E. Breton often affects contrasts of the kind which is furnished by the above and *La Veillée, Hiver en Artois* (346), where a snow-clad village spire and large bare trees are seen in the clear light of the moon, just now unveiled by drifting clouds. Both are noble pictures, full of sentiment as grave as it is impressive.

Among the pastel pictures are exhibitions of great skill and studies full of research and choice taste. Along with these are many fine portraits in black and white chalks, and "sanguine," or red crayons. On a former occasion we referred to the admirable female nudités of M. Doucet ('*Etude*,' No. 2837), M. H. Fantin-Latour ('*Ariane Abandonnée*,' No. 2882), and M. Feyen-Perrin ('*Eva*,' No. 2898). We admire extremely many landscapes in pastels, such as *L'Arc en Ciel par Temps à Grains* (3074) of M. A. Jourdeuil, a beautiful sandy coast piece, and *Le Matin* (3353) of M. Pointelin, a twilight valley of great beauty. In addition to these, and far more numerous than our limits permit detailed notice of, are the engravings and etchings of apparently illimitable beauty, finish, delicacy, and research; brilliant miniatures on ivory and card; and countless cuts

in wood, in producing which the French are second to none. We take the choicest examples as they occur, beginning with the idyllic *fusains* of MM. Allongé and Appian, and including *L'Étang de Chavollet* (2542) of the latter, always great in ponds, a very charming instance of a kind of art hardly known in England; and the equally beautiful *Sous la Putaie* (2536) of the former, a lovely vista executed with an ineffable charm.—*Au Pays de l'Astrée* (2849), by M. Ducaruge, has no superior here.—The monochrome in brown called *Angelo* (3220) was by M. H. Martin designed with passion and executed with rare spirit to illustrate V. Hugo.—We have airy and delicate shipping, as in the *Blocus de Formose* (3045) of M. A. Houette, and charming coast pieces by the dozen.—Glowing carnations are depicted in a large style of draughtsmanship in pastels, for instance, in Madame Salles-Wagner's fine *L'Aurore* (3432); misty sunlit harbours are common; and old towns with innumerable roofs demand praise, as in M. Iwll's *St. Waast la Hougue* (3060).—Another life-size portrait in a noble style is Mdlle. J. Michel's *Madame E*—(3257), a young lady in a black hat.—The beauty, solidity, and fine tonality of M. D. T. Laugée's *Portrait de Mdlle. C. L*—(3136), a whole-length life-size figure of a girl in blue, are of high artistic value.—We notice fine painting on porcelain in Madame H. Richard's *Deux Portraits* (3391), including a sumptuous figure of a lady in an opera dress.—M. L. D'Eaubonne's *Le Bras-Mort, dans les Iles de Billancourt* (2775), is a soft, sunlit landscape of great beauty.—In No. 3380 we have M. Régamey's study on a raw canvas, *Notre Dame des Champs*, a very fine specimen of draughtsmanship.—No. 2869 is a noble cartoon by M. Ehrmann for stained glass intended to match a sixteenth century example.—Architectural studies in pencil are rendered with great beauty and firmness in M. Kadar's *Quatorze Dessins* (3082).—Among life-size portraits drawn in charcoal may be mentioned Mdlle. Moriset's *Madame C. M*—(3281); the Princesses Jablonowska Terka's *Madame G*—(3483); and Mdlle. Beaury-Saurel's *Portrait de l'Auteur* (2585). All of these are marked by energy, breadth, style, and wealth of tone.—Among the choice engravings are the *Soleil Couchant* (4955) of M. L. Desbrosses, exceptionally brilliant and massive; M. Dauchez's *Marine* (4937), which is very delicate; M. Lucas's *Dix Gravures* (5136), which was made to illustrate a new edition of A. de Musset, and is worthy of comparison with the finest book engraving of the last century; M. Borrel's *Portrait de Madame R*—, d'après M. Bonnat (4886), which is full of colour and noble in style; M. Jazinski's *V. Colonna, d'après M. J. Lefebvre* (5064); M. Foucart's *Voiture de Gala du Roi Jean V* (5002); the woodcut by Madame C. Girard, *Le Bon Samaritain, d'après Rembrandt* (5019), which is soft and exquisitely tender, with rare finish and spirited draughtsmanship; M. Wallet's engraving of *Diane sortant du Bain, d'après Boucher* (5311); and the *Retour de Foire* (5041), which was finely engraved by M. A. H. Haig, a luminous plate.—M. P. E. Roch drew perfectly on wood *L'Écuelle Cassée, d'après Chaillean* (5242).

The sculptures in the *jardin* are not, on the whole, so fine this year as before. We can only mention the *Phidias* (4299), by M. A. Millet, intended for the Jardin du Luxembourg, and standing with his arm about the pedestal of a model of his Minerva, as a grave, stately, rather academical, learned, and solidly executed figure.—M. Cornu's *Belles Vendanges* (3804), a plump nymph letting the last breath of her baggage escape while she holds it aloft and two boys sport at her feet, is an animated design, wrought in a bold and broad style, but a little heavy.—M. J. Damp's choice and original *Diane regrette la Mort d'Actéon* (3838) represents the goddess, standing naked, holding her head aloft, a bow in one hand. She seems lost in a

dream. The head lacks beauty, and does not look like that of a goddess; the attitude and expression are very fine, true to nature, and good.—M. C. L. Steiner's *Berger et Sylvain* (4506), in bronze, shows a jubilant, portly, muscular, and shaggy-haired shepherd holding on high a boy-satyr, whom he has found in a wood, and laughs aloud to see; it is full of life, bold and original in conception, frank in expression, and of admirable quality throughout.—M. Charpentier's *Improvisateur* (3760) is a youth standing a little sideways, with his feet apart; a long flute, on which he plays with extraordinary spirit and movement, is in his hands. The turn of the torso is given with admirable knowledge of the mechanics of the skeleton.—M. Verlet's *La Douleur d'Orphée* (4573) shows the husband of Eurydice about to cast himself down, with his hands extended and head thrown back. The design is admirable, the finish learned and fine; the lines of the figure deserve all praise; the same praise is due to the modelling of the surface and the general treatment of the form.—M. Lami's *L'Épave* (4143) is a statue of a young man lying as at the bottom of the sea, with his hands bound behind. It is very cleverly designed and skillfully modelled indeed.—M. Paris's spirited '1789' (4351) may be called a political allegory, because it shows a young man, naked above the waist, holding a broken chain in one hand, a flag in the other, while a strong wind moves his garments, and he cries aloud in triumph.—*Feu Monseigneur Lequette, Evêque d'Arras* (4238), by M. Louis-Noël, is a life-size figure kneeling as on a tomb, with hands joined in prayer, and wearing full robes. Although the surface is puffy, the design grandiose, and the surface laboured, there is much pathos and choice art in this monument.—*L'Inspiration* (4008), a seated figure, singing, with a lyre in hand, has a pathetic expression and passionate action. It was modelled with characteristic care and exquisite skill by M. Gautherin.—The *Diane* (4232) of M. Lombard is in the style of Falconet, a fine master of the French school at the middle of the last century, and represents a slender girlish figure, naked, holding her bow on high, and looking with her disdainful expression as if she had just seen Actæon. No goddess, but a very beautiful and elegant damsel, this figure is of high artistic value.—No. 3618 is the bronze casting of the charming *Mozart*, by M. Barrias, which all lovers of art remember in the Salon of last year. It is a little boy in a court dress, stooping to tighten the strings of his violin, which he rests against his lifted knee. The air of attention, the spirit of the attitude, the animated expression and finish of this pretty statue have fixed it in our memory.—*David Vainqueur* (3630) is by M. Béguine, and, with spontaneity, energy, and thoroughness, represents a slender boy wearing a girdle only, holding in his left hand, and with the point downward, the sword with which he has decapitated Goliath; the sling is in his right hand. By the same is *Charmeuse* (3631), a vigorous figure of a naked girl standing erect, her feet joined, and in the act of stooping forward, while she holds to her lips a double pipe, and archly looks at us sideways. The slender form is so full of spirit that we know she is about to raise one foot in dancing.—The *Salomé* (4364) of M. E. Pepin sits on a pedestal, with the charger at her side. Spirit, grace, beauty, and a triumphant air are admirably expressed.—The remaining fine sculptures, of which space forbids us to give more than the names, are M. Fossé's *Berger Jupille* (3965); M. St. Marceaux's *Mousse de Champagne* (4465); M. Mengue's *Icare* (4286); M. Cain's *Chiens Bâtards Français* (3720); M. J. L. Gérôme's *Omphale* (4018); M. Lemaire's *Le Matin* (4194); M. Marqueste's *L'Art* (4266), a noble seated figure; M. Sul-Abadie's *Idylle* (4512); M. Delaplanche's *Cirée* (3853); M. Hiolin's *Au Loup*! (4084); M. E. Fremiet's *Gorille* (3981); M. A.

Boucher's *Au But!* (3675), the group of running youths in bronze of which we saw the plaster original last year; and M. Vauthier-Moreau's learned, fine, and stately *Figure destinée à la Décoration d'un Tombeau* (4322).

DISCOVERIES IN THASOS.

I.

DURING a period of seven weeks I have been engaged in excavating in the island of Thasos on behalf of the Hellenic Society and the British Association, and the results have been satisfactory, more especially in marbles and in inscriptions, of which latter I found about forty. Thasos was independent and a place of considerable importance even down to the later days of the Roman empire, owing probably to the fact that Thasiote marble was in great request in Rome and in Athens at the time of Hadrian. Space not permitting me to discuss the features of the capital of Thasos and the other sites of antiquity we visited, I propose to devote a few remarks to the chief buildings which we dug out, and the principal marbles and inscriptions which came to our hands in the course of our work.

1. *The Roman Arch.*—About a quarter of a mile from the principal gate of the city, the gate on which the bas-relief of Hercules was found, and in a direct line with what must have been the chief street of the city running from west to east, we saw two large stones appearing about 2 ft. above the present soil level; and on digging down a short distance we found a portion of a long inscription which identified the building as a Roman arch erected by the Thasiotes to the honour of the imperial family and to commemorate the victories over the barbarians, who were at that time threatening the outlying provinces of the empire. It was not until we had been at work for a fortnight that we collected together the whole of the inscription and the various details of the arch, for its destruction had been complete, and the *débris* lay 10 ft. below the surface, only the four bases on which the arch had rested and the platform joining them remaining in their original position.

The arch was 54 ft. in length, and consisted of three entrances, the central one being 20 ft. in width; the bases of the two exterior columns were the largest, being 5 ft. 3 in. square, the bases of the inner columns being only 4 ft. 8 in. square. One of the inner columns was intact, and stood 9 ft. 5 in. high, and had a pretty scroll pattern running down one angle. The whole structure rested on a marble pavement 6 ft. 11 in. wide; capitals decorated on two sides only had adorned these columns, worked with different floral devices in very high relief, with an egg and tongue pattern below. Of these capitals we found the fragments of six: two large ones, 2 ft. 10 in. square at the top, 1 ft. 11 in. high, and four smaller ones, 2 ft. 4 in. square, and 1 ft. 6 in. high. Above these appears to have run, both behind the arch and in front, a very rich frieze, 2 ft. 6 in. wide, in huge blocks of marble ranging from 7 to 10 ft. in length, the top of which was decorated with a deep egg and tongue pattern, and below this in front ran the inscription, 19 ft. 7 in. long, in two lines, and in Greek letters 3 in. deep. The legend is as follows: "The reverend and great city of Thasos to the greatest and most divine Emperor Caesar M. Aurelius Antoninus, well deserving of his country, great Britannikos, great Germanikos—The city of Thasos to Julia Domna—The city of Thasos to the God L. Septimius Severus and to Pertinax." From coins we know that M. Aurelius obtained the epithet of Germanicus for his conquest over the barbarous tribes in Germany, whereas it was Septimius Severus who was called Britannicus, and died in York. The inscription to Julia Domna and Severus and Pertinax has the appearance of being added later, as the letters are not so well incised.

Above this frieze was a projecting cornice, and on the top of this rested a large statue

of a man struggling with a lion, doubtless a double allusion to Hercules, the traditional protector of Thasos, and the Roman triumph over the barbarians. We found all the fragments of the body of the man and the lion beneath the *débris* of the arch; but the man's head was missing and the lion's much damaged. The man had his left arm round the lion's neck, which he was squeezing, so that the lion was being strangled; his right arm, which is missing, he held up, and doubtless had a weapon in it; he had one knee on the ground and the other leg bent forwards towards the lion; he wore a Macedonian tunic, and evidently had a scabbard by his side; the lion's haunches rested on the ground, the forepaws being fixed in the man's flesh. The length of the lion from the head to the root of the tail is 7 ft. 6 in., and the man's thigh is 3 ft. 5½ in. round; but from the fragmentary condition of the statue it was difficult to take satisfactory measurements.

In front of the two central columns of the arch stood four pedestals, two behind and two before, carrying statues, and with inscriptions. In front of the northern columns nearest to the city, and consequently in the place of honour, stood a prettily adorned pedestal 6 ft. 9 in. high, with an inscription which tells us that the statue which surmounted it was erected by the senate "to their mother Philouibia Sabina, the most worthy archpriestess of incomparable ancestors, the first and only lady who had ever received equal honours to those who were in the senate." The statue we found at the foot of the pedestal, luckily preserved by falling into a bed of sand, so that only the tip of the nose and the right hand were missing; the left hand, which hung by her side, is adorned with a large ring, and the whole body is covered by a gracefully hanging robe; the face is that of a young and lovely woman. Although not resembling statues to the same person, it is highly probable it was erected to the honour of the Empress Sabina, wife of Hadrian; the name Julia is sometimes given to her, but it is more probable that the above is a Greek attempt to spell Fulvia, a name so intimately associated with the imperial family at that time.

Of the statue which stood on the corresponding pedestal in front of the southern column we only found fragments of drapery of highly inferior artistic merit, and an inscription on the pedestal telling us that it was erected to the "most worthy archpriestess Memmia Belleia Alexandra, whom the solemn assemblage of the senate designated as mother." Doubtless she was another of the same imperial family, most probably Julia Mamaea, niece of Septimius Severus and mother of Alexander Severus. The pedestal and inscription are greatly inferior in execution to those below the statue of Sabina. At the back of the arch were two pedestals, around which we also found fragments of statues; but only that on the northern side had an inscription, recording that in honour of a most worthy Macedonian certain most sacred Bacchic rites had been celebrated.

In the neighbourhood of the arch and amongst the *débris* of it we found splendid fragmentary remains of a Doric building of much earlier date. On one stone was an inscription to Ceraunian Zeus, with a thunderbolt underneath it, pointing to a temple in honour of that god having existed in the vicinity of the arch; but as we could not proceed further with our work on this spot without destroying a cottage and garden, when we had found all that belonged to the arch we went to

2. *The Theatre*, which occupied a bend in the hill just inside the walls, and about five hundred feet above the level of the town. The lines of the seats, the semicircle of the orchestra, and the colonnade behind the stage erections were alone visible; and the former two were entirely covered with soil and with a thick growth of bramble, which rendered our work somewhat difficult, and which had created such havoc

amongst the seats that it was impossible to follow out the circles. The inhabitants told us that a few years before a Turkish ship had removed all the marbles from here which bore any traces of ornamentation, and which appeared above the soil. Commencing at the western edge of the semicircle which bounded the orchestra, we discovered that below the seats, and dividing them from the orchestra, had been a wall of huge marbles, twenty-seven blocks in all, the average size of which was 5 ft. 9 in. high, 4 ft. 8 in. wide, and 10 in. thick. On each of these marbles had been inscribed two large letters, well cut and of a good period, 8 in. high. As some of the blocks were missing we were unable to recover all these letters in their order, but we got sufficient to prove that they did not form part of an inscription running round the orchestra, but doubtless were letters indicating the number of the seats. Along the top of this wall ran iron railings to protect the seats, the front row of which appears to have been so placed that the knees of the spectators would be on a level with the top of the wall. On uncovering the seats we found that names, initials, and letters were cut on all of them. One of the front seats had the letters PEIS, doubtless for the priests, IEPEIS; another was the seat of Theodoros, another of Onesimos, another of Herakles. Some of the names were of a much later period, scratched on the top of older ones. One seat had a large omega, 2 ft. long, cut upon it, whilst its next neighbour had only a tiny alpha. All the seats were much worn, and were on an average 1 ft. 4½ in. wide, 7 in. deep, and with a groove underneath for the spectator's heels. From the disturbance of the rows through the roots of the brambles it was impossible to trace more than the central passage, which was reached by steps from the orchestra through an opening in the surrounding wall. The *διαχωματα* were in no way recognizable, and it was impossible to decide how many grades of seats there had been, for the upper part was lost in a dense jungle of fir trees and brambles. The orchestra and stage fittings had been subjected to serious alterations during the Roman period. Behind the proscenium had run an elegant Doric colonnade with light columns, 2 ft. 9½ in. round, and fifteen flutings supporting the triglyph, 1 ft. 6 in. high, with plain metopes, 1 ft. square; and behind this colonnade were the bases of six massive columns, which had evidently supported the exterior decorations towards the town, which have altogether disappeared. Underneath the stage buildings, and entered from outside, was a narrow passage 2 ft. 5 in. wide, which opened into the orchestra, and was evidently one of the means of entrance for the spectators. The orchestra was 10 ft. 8 in. below the level of the stage building, which from the colonnade projected into the orchestra 15 ft., and was an erection of Roman date, as was evidenced by pieces of the Doric colonnade being used in its construction. From one extremity of the semicircle to the other was 76 ft., and it appeared as if sloping walls from these extremities to the stage had formed originally part of a longer extension of the circle, which had been reduced to suit later requirements. The diameter of the circle was 74 ft.

Near the western entrance we found several inscriptions and three bas-reliefs with prayers to Nemesis attached. Two of the figures represent the usual virgin deity, whilst the third bas-relief has three figures—two females with swords in their hands, and the third the Rhamnusian Nemesis, crowned with strange headgear, with wings, scales in one hand, and standing upon a wheel.

J. THEODORE BENT.

SALE.

MESSRS. CHRISTIE, MANSON & WOODS sold on the 18th inst. the following pictures, the property of the late Earl of Lonsdale: Sir J. Reynolds, *The Laughing Girl*, 252l. P. Potter, *A Land-*

scape, with a cow lying down under a tree, 325l. F. Drouais, The Guitar Player, 735l; Madame du Barri, in a gauze dress, holding a basket with roses, 955l. Watteau, A Fête Champêtre, with a girl dancing to a bagpipe, 262l; A Fête Champêtre, a composition of thirteen figures, 283l. J. B. Pater, The Morning Bath, an interior, with eight figures, 299l; The Toilet, 362l. L. Boilly, Interior of an Artist's Studio, 210l. Nattier, A Lady, in white silk dress, holding a wreath of flowers, 273l; Madame Victoire, daughter of Louis XV., 409l; A Lady, in white silk dress, holding a garland of flowers, 304l. J. L. Tocqué, Madame Salle, seated, holding a book and bonbonnière, 871l. F. Boucher, The Triumph of Amphitrite, 630l; The Flower Gatherers, 1,050l; Madame de Pompadour, in blue silk dress, 10,395l. T. Gainsborough, Horses drinking at a Spring, 1,701l. P. Pannini, A View of the Exterior of St. Peter's at Rome, with a state procession of foreign ambassadors, 840l; Interior of St. Peter's at Rome, with numerous figures (the companion), 1,155l. J. B. Santerre, Mdle. de Marez, actrice de la Comédie Italienne, 2,100l.

Fine-Art Gossip.

We shall not know how much harm has been done to Westminster Abbey in preparing it for the royal thanksgiving service until the scaffolds have been removed. More care, it is believed, has been taken than on some previous occasions, but one wanton piece of mischief has certainly been committed. We shall scarcely be believed when we say that the Coronation Chair, perhaps to most Englishmen the most precious of all the precious relics in the Abbey, was handed over to some barbarian to be smartened up, and he has debased it the orthodox Wardour Street brown and varnished it! Yet this is true. The chair, made six hundred years ago to contain the stone which even then had a long story behind it, has suffered much from hard usage and from the hands of the mischievous. But not even in the perilous time when George IV. was crowned was it attempted to take away the chair's age and make a new thing of it. Now, when we pride ourselves on knowing more about old art work than our fathers did, this has been done, and the throne of six-and-twenty monarchs has been vulgarized into the semblance of the hall chair of a Cockney Gothic villa.

Who is responsible for this? The church is taken out of the hands of the clergy, and handed over to the Office of Works to work their will upon, and any one who has seen it in its present guise knows how extraordinary is the taste of the Office. That does not so much concern us now. The work will be taken away, and the sooner the memory of it perishes the better. But before it does we hope that this lesson will not be lost, and that some steps may be taken to make sure that when next the church has to be got ready for a state ceremony some one who knows at least something about art, and about Westminster Abbey in particular, may be set over the officials, with authority to restrain them from such mischief as that we have described.

THE Jubilee will be impressed on the memory of lovers of art by the woeful be-daubing of the Coronation Chair and the issuing of the new coins, of which to say that they are far inferior to the old pieces is not half condemnation enough. Anything worse—that is stupider and less beautiful in design and execution—than Her Majesty's head which is on all the new coins no other country could show or produce, unless Mr. Boehm is employed again. The modelling is bad and coarse, especially of the neck, which is like a bolster set on end, and the cheeks are puffy and flabby. The angle of the jaw is ugly, the nostril is ungainly and too big, and the mouth, which in nature is very

flexible and, like the nostrils, full of expression and movement, has been inexcusably vulgarized. The worst version is that on the shilling, which we shall be condemned to see oftenest. Except the George and dragon of the gold pieces, which is reminiscent of Pistrucci's masterpiece, the reverses of the coins differ mostly in their degrees of weakness. The old florin, designed by Dyce, is respectable, though not masterly; the new one is a trivial group of shields, much too small for the space in which they occur. The reverse of the half crown is richer, but it has not much more character than the florin. As the obverse, so the reverse of the shilling, with its poor escutcheon and mechanical Garter. All the fine and niggled work of the reverses will soon be worn away. We trust this wretched coinage may be withdrawn, and pieces of masculine design substituted.

THE new Print Room at the British Museum was opened on Thursday last. As we have already described this considerable addition, it will not now be needful to say more than that, although by no means so handsome and stately an apartment as that adjoining the Elgin Saloon which was long devoted to students, it is very much superior to the mean makeshift which succeeded the old Print Room, and was condemned as soon as the public was admitted, and is now turned to another purpose. The new Print Room is accessible by the great staircase of the Museum, and through the Asiatic Saloon, at one extremity of which its handsome portal is conspicuous. Many conveniences—including slightly sloping tables for purpose of study, windows at which engravings can be inspected in a strong and steady north light, an electric installation to be available on foggy days, and an improved service of books of reference—have been introduced. In future visitors wishing to examine prints will be required to fill up certain tickets, as is the practice in the Reading Room when printed books are required.

MR. E. BURNE JONES has nearly completed a fine picture called 'Caritas,' a beautiful and holy woman, clad in red and blue, holding a naked infant on each arm, and watchfully regarding her charge. There is much tenderness of expression. Four other children are at her feet, one of whom clasps her blue girdle, the pendent end of which encloses the bodies of two of his companions standing at her knees, while the fourth, holding an apple, is at the woman's feet.

THE Art Gallery of the Corporation of London has accepted as gifts: 1, a painting by Mr. W. Goldsmith, representing 'The Thames at Bray,' the gift of the Vintners' Company of London; 2, 'The Poacher,' a painting on panel by E. Bird, the gift of Mr. William Rome; and, 3, 'Cymon and Iphigenia,' by G. Patten, presented by Sir F. Truscott. The gallery is open every day from 10 till 5.

THE collection of Hispano-Mauro and majolica wares, a magnificent body of rare articles to which we referred lately as in preparation in the Burlington Fine-Arts Club, is now open to all who are fortunate enough to obtain a member's ticket. The catalogue is still in the press.

THE University of Heidelberg has just shown its appreciation of Mr. B. V. Head's book, 'Historia Numorum,' by conferring on the author the degree of Ph.D.

THE Prussian Government has bought the frescoes of German masters in Rome for which it has been negotiating, and has commissioned a Florentine painter to remove them and transport them to Berlin. The price paid for the frescoes was 40,000 marks; the removal, which will occupy the whole of June and July, will cost 18,000 marks. The works were painted in 1815 for the then Prussian Consul-General Bartholdy. They include Schadow's 'Joseph interpreting the Dreams of his Fellow Prisoners' and 'Joseph's Brothers bringing his Coat to Jacob'; Overbeck's 'The Sale of Joseph' and

'The Seven Years of Famine'; Veit's 'Joseph and Potiphar's Wife' and 'The Seven Years of Plenty'; and 'Joseph interpreting Pharaoh's Dream,' by Cornelius. There is also an Egyptian landscape by Fr. Catel. Three of the frescoes have already been detached from the walls.

A PICTURE by Sir N. Paton, representing Queen Margaret of Scotland instructing her husband Malcolm Caennor in the arts of government and civilization in general, is now, and for a short time, on view in the gallery of the Fine-Art Society, New Bond Street.

PROF. SCHEUREN, a Düsseldorf landscape painter, is dead.

MUSIC

THE WEEK.

ROYAL ITALIAN OPERA, DRURY LANE.—'Norma,' 'Don Giovanni,' 'Il Barbiere,' 'Lohengrin.' ST. JAMES'S HALL.—Dr. A. C. Mackenzie's 'Jubilee Ode.' CRYSTAL PALACE.—Dr. A. C. Mackenzie's 'Jubilee Ode.'

MR. AUGUSTUS HARRIS's opera season is being conducted with immense spirit, but the results, artistically speaking, have been far from uniformly satisfactory. We understand that the artists who failed so unmissably last week were engaged on the strength of their Italian reputation—another proof, if any were needed, that the standard of merit in the leading theatres in Italy has fallen immeasurably below our own. It was reserved for Signorina Borelli, who appeared first in 'Norma,' to illustrate the vice of the *tremolo* carried to its utmost extent. Anything more ear-torturing than the singing of this "leading prima donna dramatica of the Apollo, Rome," cannot be conceived. The well-bred audience did not fail to express its displeasure, and warmly applauded Miss Marie Engle, who was a very pleasing Adalgisa. In 'Don Giovanni,' on Saturday, Signorina Borelli was utterly unable to do justice to the part of Donna Anna, while Signor de Lucia was not much better as Don Ottavio. We have now named the defects of both performances, and fortunately there remains much worthy of praise. In Bellini's once popular opera Signor Navarrini was a splendid Orovese, and the work was placed on the stage with as much care as if it had been an important novelty. Again, in Mozart's masterpiece M. Maurel once more showed himself the most gallant and picturesque Don now on the stage, Madame Nordica was above the average as Elvira, Madame Hauk gave her piquant impersonation of Zerlina, and Signor Navarrini was vocally good as Leporello. Either by accident or design, however, the close of the opera was ineffective, the curtain falling prematurely.

Against the disastrous failures last week must be set the unquestionable success of Mdle. Sigrid Arnoldson on Monday in 'Il Barbiere.' It is a curious coincidence that at intervals of twenty years a vocalist of high pretensions should come to us from Sweden. Jenny Lind first appeared in 1847 and Christine Nilsson in 1867; and we have now Mdle. Arnoldson, who some confidently hope will prove a worthy successor to these remarkable artists. On that point we are not very sanguine, although we admit she has much in her favour. Her voice is a pure soprano, fairly pleasing in quality, and her *roulades* are executed with unflinching precision. Add to this that she is young and very prepossessing in appearance,

and the enthusiasm she created on Monday is fully accounted for. Signor de Lucia did his best to repress his *vibrato*, but he was not an ideal Almagiva. On the other hand, Signor Battistini as Figaro and M. Edouard de Reszké as Basilio gave the fullest satisfaction. Signor Ciampi's buffoonery as Bartolo deserves the strongest reprobation.

On the whole, the rendering of 'Lohengrin' on Wednesday was one of the finest we have witnessed in London, though there were some noticeable defects. M. Jean de Reszké in the title rôle equalled the highest expectations, and Frau Kupfer-Berger's Elsa was a delightful surprise. Her embodiment was singularly intelligent and artistic, resembling that of Madame Albani to a considerable extent, but more varied and dramatic. M. E. de Reszké as the King, Signor Battistini as Frederic, Signor Navarini as the Herald, and Madame Tremelli as Ortrud were all admirable. Signor Mancinelli was rather too demonstrative in his conducting, or else he had not established a perfect understanding with his orchestra. A quieter method is required in Wagner's operas.

It is impossible to commend M. Saint-Saëns for his self-imposed task last Saturday, well as he acquitted himself. Musicians generally recognize the natural law that it is impossible for the mind to assimilate more than a certain amount of any kind of music. On one or two occasions a pianist has attempted three concertos in a single programme, but M. Saint-Saëns is the first who has tried four, and those all of his own composition. Ambition of this kind defeats itself, the effect upon the most attentive audience being an inevitable feeling of weariness and monotony. The concertos in question were No. 1, in D, Op. 17; No. 2, in C minor, Op. 22; No. 3, in E flat, Op. 29; and No. 4, in C minor, Op. 44. All four have been heard before either at the Crystal Palace or elsewhere, and we are, therefore, absolved from criticizing them as novelties. The most familiar is the second, on account of its attractive *allegro scherzando*, but on the whole the fourth is the most musicianly. It is impossible to regard even this as an important addition to pianoforte literature, pure art and French vulgarity being present in almost equal degree. M. Saint-Saëns was his own executant, and he had a sympathetic though small audience. Mr. Ganz ably conducted the concert, which commenced with the Overture to 'Der Freischütz.'

The Queen's Jubilee has called into existence an immense quantity of music, almost all of which has no art value whatever. A few compositions must be excepted, and the most important of these is unquestionably Dr. Mackenzie's ode, performed on the Handel orchestra at the Crystal Palace on Wednesday. Mr. Joseph Bennett is the librettist, and the merits of the plan of his book, as well as the diction, call for warm recognition. The ode commences with an address of congratulation to the sovereign, after which the colonies pass in fancied review and offer their homage. Then the Divine blessing is asked on throne and people, and the whole concludes with the National Anthem, including a new verse. The aim of the composer has evidently been to impart a broad national flavour to his music, and to some extent he has succeeded.

Nothing could be more straightforward and vigorous than the opening chorus. The succeeding tenor solo is more sentimental, and reminds the listener of some of Gounod's peculiarities. In the procession of the dependencies we naturally recall the ark scene in 'The Rose of Sharon,' to the detriment of the former. There is a great deal of spirit and local colour in the music, but the main effects are in the orchestra, and were therefore lost at the Crystal Palace. An extremely melodious soprano air follows; and we can also speak in high terms of the *finale*, which commences with a beautiful unaccompanied prayer. The introduction of cannon at the climax is a piece of claptrap which may pass muster at Jubilee time; but in ordinary performances the bass drum will do just as well. Considered as a *pièce d'occasion* the Ode is certainly a success, and the audience recognized its merits by calling the composer to the platform and applauding him heartily. A performance of the 'Lobgesang' followed. Madame Albani, Miss Annie Marriott, and Mr. Lloyd were the soloists, and Mr. Manns conducted.

NEW SONGS.

Twelve Songs. By F. H. Cowen. (Joseph Williams.)—Most of these charming lyrics were sung at Mr. Cowen's recent vocal recital at the Steinway Hall, and we drew attention to them at the time. It is cheering to note that a taste is growing for effusions of a higher order than shop ballads of the Claribel type. We may never produce a Schubert or a Schumann, but Mr. Cowen's latest compositions will bear comparison with those of any living writer for refined musicianship and graceful fancy. It may be added that the words are selected from various modern poets, and in every instance are worthy of musical illustration.

The custom of issuing songs in series or "albums" at a small cost is becoming popular with composers. We have *Six Songs*, by Erskine Allan; *An Album of Four Songs*, by Alan Gray (London Music Publishing Company); and *Five Songs*, by Michael Stydolf (Cocks & Co.). Mr. Allan is an earnest young musician who is carefully feeling his way in various branches of composition, and who will probably succeed in the end. The principal defect in his efforts is a tendency to over elaboration. The present set of songs consists of settings of stanzas by Sir Thomas Wyatt; but the composer indulges freely in modern harmonies and figures of accompaniment not at all suitable to the quaint words. There are indications, especially in No. 3, *At Liberty*, that by adopting a simpler style he might produce some really charming lyrics. Similar remarks will apply to Mr. Gray's songs. It is well to divide the interest between the voice and the accompaniment, but if the former is unmelodious the song must necessarily be unattractive. Labouring mediocrity is only less objectionable than the milk-and-water commonplace of the old school. Mr. Stydolf's efforts abound in the most uncomfortable chromatic progressions and would prove anything but grateful to the singer.

The stream of ordinary ballads continues to flow in ever increasing volume. In the following brief survey of recent publications we have only noted those which are good of their kind, and those in which a commendable effort may be traced to escape from the conventional style. *At the Golden Gate*, by Seymour Smith (Ashdown), is a favourable example of the quasi-religious song so much in vogue just now.—Another pleasing example of the same kind is *The Winged Chorister*, by Ciro Pinsuti (Ascherberg & Co.); and we may recommend *Aubade Française*, by M. de Nevers (same publishers), as a refined

and expressive song with French words.—Of three ballads from the prolific pen of Mr. F. H. Cowen (Joseph Williams), the best is *The Star of our Love*, but the composer has done better things. *Silver Star*, by Florian Pascal, for soprano, and *The Tide of Fortune*, by C. A. Trew, for contralto (same publisher) are rather pleasing.

The Jubilee mania has, of course, attacked composers, and we have several so called loyal and patriotic effusions, the most worthy of mention being *The Empire Flag*, by A. C. Mackenzie (Novello, Ewer & Co.), and *Anake, O Happy Nation*, by J. Munro Coward (Metzler & Co.). Both are simple, straightforward ditties; but they are effective, the former especially.—A bright little song with a touch of humour in the words is *The World and his Wife*, by J. L. Roeckel (Enoch & Sons).—Of several ballads published by Messrs. Chappell & Co. we prefer *When Leaves are Green*, an elegant and melodious song, by Marie Antoinette Kingston, and two sentimental ditties, *Had You only Known*, by Alfred Moul, and *O Lady of my Love*, by P. Tosti.—We have seven songs by M. Stydolf (Cocks & Co.), being settings from English poets. It is impossible to say much in their favour. The music does not seem to flow spontaneously, and the composer endeavours to atone for his apparent poverty of invention by torturing his harmonies. Some of his progressions are nothing short of hideous.—A good song in the declamatory style is *A Song of the Surf*, by John Henry (Goddard & Co.). The composer has talent above the average, and will probably do better things.—*Wedded*, by Marcellus Higgs (Metzler & Co.), may also be commended. It is a sentimental ballad of a superior class, the words being suggested by Sir F. Leighton's well-known painting.—*Four Songs for Tenor*, by Whewall Bowling, Op. 5 (Stanley Lucas), are written with much taste, and have something in common with those of Mr. Cowen mentioned at the head of this list, though, on the whole, they are more ambitious. At times the writing is a little crude, but vocalists will find one or two of them worth their attention.—A word of praise may be given to *Cousin Robin*, by Alfred Allen (same publishers), a piquant song for female voice; *Memory*, by Alfred J. Dye (Novello, Ewer & Co.); and *Earth's Partings*, an expressive sacred song, by J. C. Grieve (Edinburgh, Paterson & Sons).

A LOST MASS BY BYRD.

British Museum, June, 1887.

It may be of interest to lovers of old English music to know that two manuscript copies of one of the lost masses of William Byrd have been recently discovered in the library of the Fitzwilliam Museum, Cambridge. From a 'Catalogue of all the Musick-Bookes that have been Printed in England, either for Voyce or Instruments,' sold by John Playford, it was known that Byrd had published three masses, for three, four, and five voices respectively. They were probably all printed in separate voice parts, without title-pages, like the only known example of that for five voices, which is preserved in the Library of the British Museum. The two which have been hitherto lost can be traced (under the names of "Bird's Kirries" and "Byrd's Motettos") until the sale of James Bartleman's library in 1822, when they were sold in a lot of twenty sets of madrigals, in six volumes bound in vellum, which fetched twelve guineas. The lot also included works by Morley, Weelkes, Gibbons, Bateason, Watson, Kirbye, Yonge, Vecchi, Croce, and Molinaro. Since then the masses for three and four voices have entirely disappeared. That for five voices was edited from the part-books now in the British Museum, but formerly in the possession of Mr. William Chappell, and was published in score by the Musical Antiquarian Society in 1841.

Amongst the manuscript music in the Fitzwilliam Museum are two scores of Byrd's mass

for three voices, one complete and the other imperfect. The complete copy was made by John Immys, the founder of the Madrigal Society, and is throughout in his handwriting. It formerly belonged to Mr. William Scroggs, "of the Vale of Berkshire"; it was afterwards sold to Edward Score, a bookseller in Exeter, from whom it was bought in 1777 by Thomas Bever, and finally acquired by Lord Fitzwilliam on June 8th, 1798. The work is written for cantus, altus, and tenor—a rather unusual combination of voices—and is in the key of F major. The second copy is incomplete, wanting all the "Kyrie," and the "Gloria" up to six bars before the words "Domine Deus"; the volume in which it occurs formerly belonged to Vincent Novello, by whom it was presented to the Fitzwilliam Museum in 1841.

It used to be supposed that Byrd's masses were early and unimportant works, though it seems strange that such a conclusion should be arrived at by any one acquainted with the work published by the Musical Antiquarian Society. But recent research has proved that Byrd was all his life a Catholic at heart, and that though in London he was officially connected with Queen Elizabeth's Chapel, in Essex, where he lived, he was looked upon with little favour by the ecclesiastical powers, and regularly presented every year in the archidiaconal court as a "papistical recusant." This in some respects explains the strange form in which the masses were published, and the fact that only a single printed copy of each has been known to exist. The type of the mass for five voices shows that it was probably printed about 1587 or 1588; it is the same as that used by Thomas Easte, to whom, about the latter year, Byrd assigned his monopoly of printing music. From a cursory examination the newly discovered mass seems fully equal to that for five voices; indeed, both works show that when they were written the composer must have been at the height of his powers.

W. BARCLAY SQUIRE.

Musical Gossip.

ALTHOUGH it cannot be said that the music at the Royal Jubilee service held in Westminster Abbey on Tuesday was the chief attraction, yet it was not without features of interest. A choir of about three hundred men and boys from the chief churches of the metropolis was supported by twelve brass and percussion instruments, in addition to the grand organ of the Abbey. Except by the London Gregorian Association, the combination of brass instruments with the organ for church festivals has hardly been utilized in this country, yet it is so extremely effective that it is surprising that, at a time when English church music is making such progress, our composers have not turned it to more account. The two chief items of the music on Tuesday were the "Te Deum" composed by the late Prince Consort, and the anthem written for the occasion by Dr. Bridge, the organist of the Abbey, who directed the musical portion of the service. The Prince Consort, as most people are aware, was an enthusiastic musical amateur, and there was, therefore, special appropriateness in the selection of his "Te Deum" for the service. Great the music can in no sense be called; but in performance it proved undoubtedly effective. Dr. Bridge's new anthem, "Blessed be the Lord thy God which delighteth in thee," is one of the many pieces which sound much better than they look on paper. It is thoroughly ecclesiastical in style without being old-fashioned. The introduction on the brass instruments of the first half of the National Anthem at the words "to set thee on His throne to be king" is both appropriate and effective; and the same may be said of the employment of the Prince Consort's chorale "Gotha" for the second movement of the anthem, "Because thy God loved Israel." The work as a whole is not unworthy of its com-

poser's reputation. The entire service was rendered with a steadiness the more surprising as Dr. Bridge had to combine the double functions of organist and conductor, frequently beating time with one hand while playing with the other. With the non-musical features of the service it is not our business here to deal.

THERE is nothing whatever to remark regarding the performances at Covent Garden this week. "Ernani," "La Traviata," and "La Sonnambula" have been given for the first time this season with familiar casts.

SEVERAL "Jubilee Concerts" have been given during the week, but, with the exception of the performance at the Crystal Palace on Wednesday, there has been nothing of genuine musical interest. At the Albert Palace on Monday a choral concert took place, in which an effective setting of the "Jubilate," by the Rev. F. K. Harford, was included. Two concerts by the Drury Lane opera company were given on Tuesday, and on Wednesday a concert took place at the Albert Hall by the company of Her Majesty's Theatre.

OUR congratulatory remarks last week on the abandonment of a third Italian opera season would seem to be premature. The reopening of Her Majesty's this (Saturday) evening is announced with "Fidelio," in which Fräulein Lilli Lehmann is to sustain the principal part. On the same evening "Les Huguenots" is to be given for the first time this season at Covent Garden, and "Faust," with the ballet scene for the first time in England, at Drury Lane. The bare statement of these facts is more eloquent than any amount of comment.

THE seventh Richter Concert on Monday may be dismissed with a few lines, as the programme consisted entirely of very familiar compositions. Mendelssohn's "Scotch" Symphony, Weber's Jubilee Overture, Beethoven's "Leonora," No. 3, and Wagner's "Siegfried Idyll" were the orchestral items. Mr. Lloyd sang in his usual matchless style the "Probelieder" and the "Preislied" from "Die Meistersinger."

TWO concerts were given at Dudley House, Park Lane, on Friday evening and Saturday afternoon of last week, in aid of the Mary Wardell Convalescent Home for Scarlet Fever, Brockley Hill, Stanmore.

THE fifty-second concert of the Royal College of Music was given on Thursday in last week in Alexandra House. A remarkably high average of merit characterized the performances of the students who appeared.

THE only work of importance in Mdlla. Kleeberg's second piano recital in the Princes' Hall on Friday last week was Weber's Sonata in c; but the programme included items by no fewer than fourteen composers.

MR. CARLI gave a vocal recital at 175, New Bond Street yesterday (Friday) afternoon.

AT the Freemasons' Tavern yesterday week (the 17th) a testimonial was presented by the employees of the firm of Novello, Ewer & Co. to Mr. Henry Littleton, on the occasion of his retirement from the business after fifty years' connexion with the music trade. It would not be too much to say that by the publication of cheap editions of the oratorios and other standard musical works the great firm of which Mr. Littleton has long been the head has done more than any other agency for the diffusion of musical knowledge in this country; and the presence at the Freemasons' Tavern of many of the leading representatives of the musical profession showed their appreciation of the great services which Mr. Littleton has rendered to the art. The testimonial consisted of a bronze statue, "La Musique," by Delaplanche. The original, of which this was a reduction, was in the Paris Salon four or five years ago. The pedestal bore an appropriate inscription.

AT Mr. Halle's concert on Friday last week Brahms's new Trio in c minor, Op. 101, was repeated by desire; and the programme likewise included Beethoven's sonata "Les Adieux," &c.; Mozart's Quartet in d minor; and an unpublished Sonata, for piano and violin, in b flat, by Gade. Mr. Lloyd was the vocalist.

It is said that Johannes Brahms is at present engaged on the composition of an opera the libretto of which is written by Herr J. Widmann.

THE ninth Silesian Musical Festival was held at Breslau from the 5th to the 7th inst. The most important features of the performances were a revival of Mozart's "Davidde Penitente," and the production of three new works, a Symphony in c minor by Reinecke, a setting of the 61st Psalm by Bargiel, and "The Song of Mahomet," by Flügel.

FRANZ SCHUBERT's opera "Der Häusliche Krieg" was revived last month with great success at Munich.

WE announced a fortnight since that Signor Faccio was resigning the conductorship of La Scala, Milan, in order to take a similar post at Rome. It appears that after having signed an agreement to that effect he definitely refuses to leave Milan, and it is reported that the syndicate of Rome are contemplating legal proceedings to compel him to fulfil his engagement with them.

DRAMA

Dramatic Gossip.

DURING the past week the theatres have been unable to compete with the rival attractions of the streets. With few exceptions the principal houses closed their doors on Tuesday, and such performances as were given were at unwonted hours. The Olympic and the Savoy opened at half-past three, the Strand and Toole's at four, the Prince of Wales's at five, the Adelphi and the Princess's at six, and the Vaudeville at half-past six. No performances were given at the other West-End theatres. Mr. Irving wisely determined not to give the promised representation of "The Merchant of Venice" for the benefit of children.

"JIM THE PENMAN," which was played all last week at the Grand Theatre, has this week been transferred to the Marylebone.

A REPRESENTATION of "New Men and Old Acres," with Miss M. A. Victor, Mr. F. H. Macklin, and Mr. Arthur Williams in principal characters, was given on Monday afternoon at the Prince of Wales's.

AT the Grand Theatre Mrs. Brown Potter, Mr. Willard, Mr. W. Herbert, Mr. H. Kemble, and Mr. C. Collette, with other members of the Haymarket company, have appeared in "Man and Wife."

IN the cast of the forthcoming representation at the Gaiety of Mr. Merivale's version of "Mdlla. de Bressier," in addition to Mrs. Brown Potter, Misses Amy Roselle, Julia Gwynne, and Fanny Brough, Messrs. Kyrle Bellew, Shine, Dacre, Maclean, and Fernandez, will be included.

ROYALTY seems to be busy book-making. Prince George of Prussia has just issued a new tragedy entitled "Konradin."

THE "Antigone" of Sophocles was performed in Greek last month at Zürich by some students of the university and boys of the gymnasium.

TO CORRESPONDENTS.—J. S.—J. H. F.—H. L. W.—received.

No notice can be taken of anonymous communications.

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